

THINGS TO DO

FILM! ART! COMEDY! FOOD!
THEATER! AND MORE! P. 21

MUSIC

FACTS ABOUT ELVIS YOU
MIGHT NOT KNOW P. 33

SAVAGE

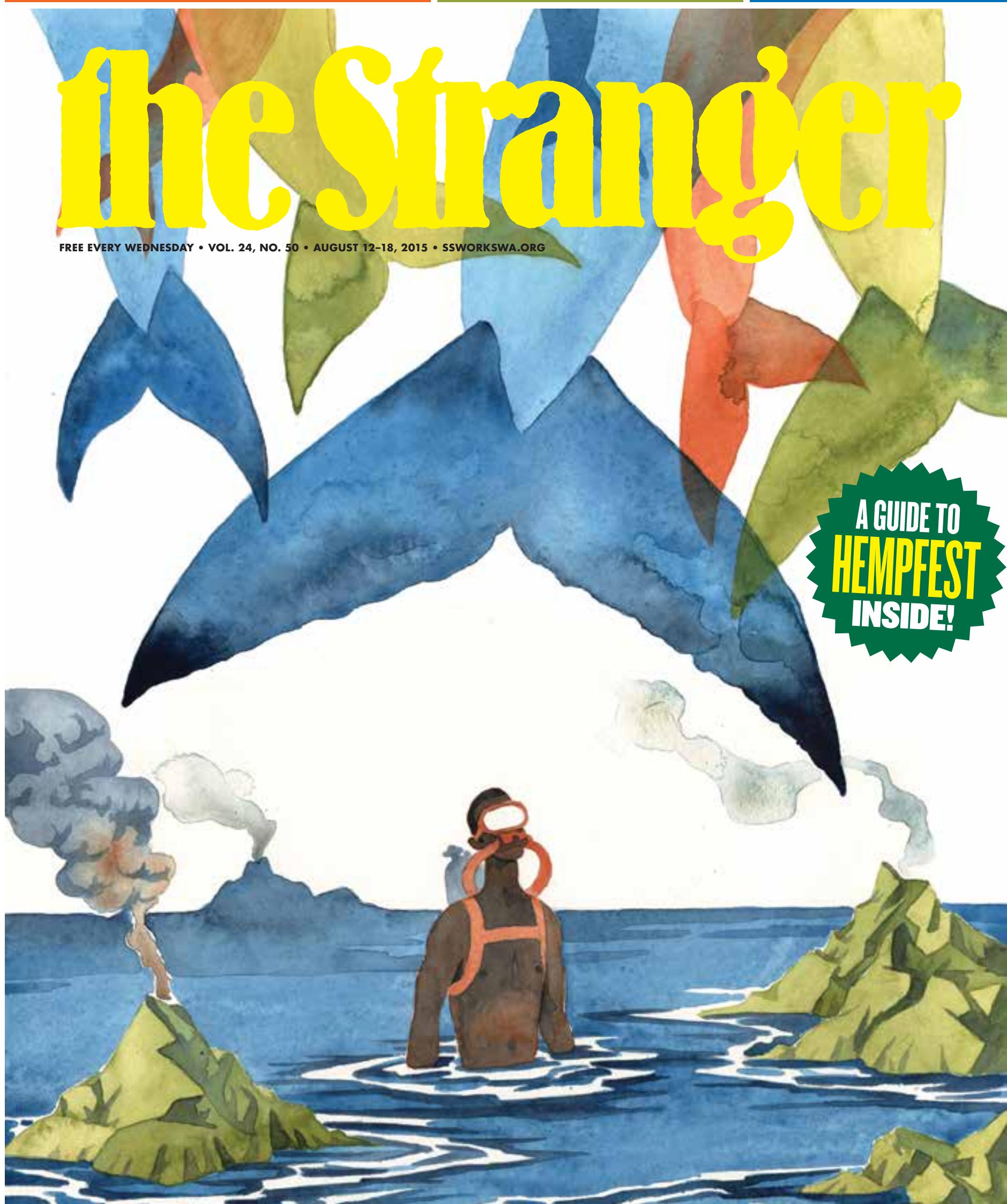
CBT AND THE GOP
DEBATE P. 19

the stranger

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A GUIDE TO
HEMPFEST
INSIDE!

WHY DOES SQUIRTING SEEM SEASONAL?



WEEKEND WITH BERNIE

PRAMILA JAYAPAL ON CENTURIES OF RACISM P. 9 CHARLES MUDEDE ON BLACK LIVES
MATTER P. 11 RICH SMITH ON THE SANDERS NEWS THAT GOT OVERSHADOWED P. 15

SEATTLE WEEKLY'S BEST OF SEATTLE 2015 READER POLL

Arts & C

by Mark Baumgarten, Zach Karami, Brian Miller, Keltor

BEST MUSEUM

Frye Art Museum

I think that the Frye clinched this category—surprisingly, over SAM—last fall, when its #SocialMedium show invited visitors to vote for their favorites among 232 works in its collection. Over 4,000 votes were cast via Facebook, Instagram, Pinterest, and Tumblr; in effect, the audience curated what proved to be a very popular show. The Frye is also free—always a key selling point for younger, social-media-besotted museumgoers—and possesses the commendable determination to package its landscape and figurative works in an accessible and, dare I say, populist way. SAM and others are also fighting the presumption that all museumgoers are gray-haired (or tourists), but the Frye is leading the way. *704 Terry Ave., 622-9250, fryemuseum.org*

Runner-Up: Seattle Art Museum

BEST GALLERY

Vermillion

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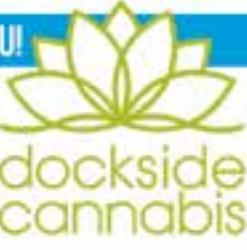
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DEEP ROOTS
TATTOO & BODY PIERCING

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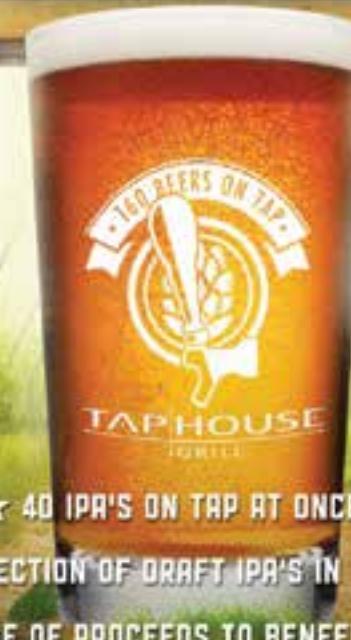
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Volume 24, Issue Number 50
August 12-18, 2015



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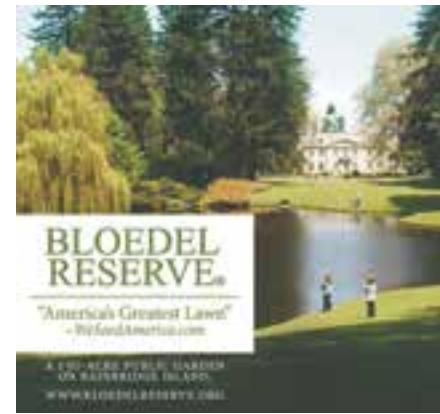
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LAST DAYS

The Week in Review BY DAVID SCHMADER

MONDAY, AUGUST 3 This week of war—on women, on black Americans, on circus-goers—kicked off with the war on women, as today the US Senate voted on whether or not to deny government funding to the nonprofit reproductive health organization **Planned Parenthood**, following the release of videos showing Planned Parenthood reps crassly discussing the (legal) facts of fetal tissue donation. Immediately before today's vote, **Senator Elizabeth Warren** excoriated the push to gut PP. "I simply cannot believe that in the year 2015, the United States Senate would be spending its time trying to defund women's health-care centers," said Warren



ANN HEISENFELD/THINKSTOCK

THE WARREN ON WOMEN

during her seven-minute address. "The Republican scheme to defund Planned Parenthood is not some sort of surprised response to a highly edited video. Nope, the Republican vote to defund Planned Parenthood is just one more piece of a deliberate, methodical, orchestrated **right-wing attack on women's rights**." Happy finale: The measure failed. "The Senate voted 53–46, falling seven votes short of the 60 needed to pass the bill," reported NBC.

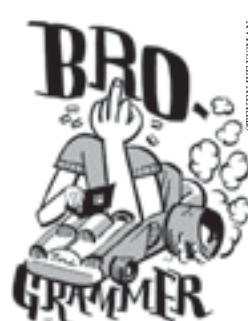
TUESDAY, AUGUST 4 In worse news, the week continued in New Hampshire, where the combination of severe weather and a circus added up to **intergenerational tragedy**. As NBC reported, the shit went down yesterday at the Lancaster Fairgrounds about 90 miles north of

I, ANONYMOUS

To submit an unsigned confession or accusation, send an e-mail to anonymous@thestranger.com. Please remember to change the names of the innocent and guilty.

SEATTLE DRIVING ETIQUETTE TIP

Dear brogrammer in the tacky tricked-out Mustang: I, too, was frustrated by the Friday evening traffic. Sorry my consideration for human life so enraged you that you felt it necessary to lay on your horn, speed past me with a menacing look and raised middle finger, and then slam on your brakes in an attempt to force me to rear-end you. Funny,



most of the other ragey drivers I've encountered (so many recently!) have had out-of-state plates as well. That shit doesn't fly in Seattle. If you get cut

off, it's cool to mean-mug and throw up your hands as if to say "What the fuck!?" Restraining the urge to go further by throwing up a finger and yelling obscenities out the window kinda makes for a more civilized society. And for fuck's sake, stop honking. This isn't NYC. So be patient and give that Seattle driving etiquette a try. You'll get where you're going eventually, without having to be a honking, road-raging asshole along the way! Fancy that.

—Anonymous

Concord, where the **Walker Brothers International Circus** had pitched its big-top tent to put on a show despite forecasts warning of severe storms. Sometime during yesterday's circus performance, the fairgrounds were hit by 60 mile per hour winds, which **caused the big-top tent to collapse and kill two people**: 41-year-old Robert Young and his 6-year-old daughter Annabelle. As for the circus, ignoring weather warnings isn't its only fuckup: "At a news conference Tuesday morning, state fire marshal Bill Degnan said Walker Brothers International did not have the proper 'place of assembly' permit to hold the show and were investigating whether they are criminally culpable," reported NBC.

WEDNESDAY, AUGUST 5 In much better news, today brought the week's obligatory **Bill Cosby update**, and holy crap it's a good one. The engine behind today's developments: Judy Huth, the 56-year-old woman who claims Cosby gave her liquor and sexually assaulted her in the 1970s when she was 15 years old. Last December, Huth recounted her story to the Los Angeles County District Attorney's Office, which, thanks to a long-expired statute of limitations, declined to bring criminal charges against Cosby. So Huth **took herself to civil court to personally sue Cosby** for the alleged attack. Cosby responded by countersuing Huth, whom he alleges is a liar and an extortionist. Which brings us to today, when a Los Angeles County Superior Court judge took up the issue of Huth's civil suit and ruled that Cosby must submit himself for a deposition in the case, answering questions under oath about Huth's claims of sexual assault. As readers may recall, the last time Cosby was deposed in a sexual-assault case, in 2005, he casually revealed under oath that he regularly gave heavy sedatives to women he hoped to bone. When the deposition was made public this year, Cosby's last few supporters changed their tunes from "Innocent until proven guilty!" to "Sorry it took me so long to believe all those women." God knows what the 78-year-old Cosby will reveal during his next deposition, which is scheduled for October 9. This gives Cosby's wife, business manager, and conspirator Camille roughly seven weeks to convince her husband to off himself. The Cosby Munchausen-by-proxy suicide watch starts now.

THURSDAY, AUGUST 6 In lighter news, the week continued with the first GOP presidential debate of the 2015–2016 election season, hosted by Fox News and dominated by **Donald Trump**, the Republican front-runner who began by drawing boos with his refusal to swear off a third-party run should he fail to gain the nomination of the GOP, and stormed into what looks to be a campaign-defining argument with moderator **Megyn Kelly**. Addressing Trump before a viewing audience of 24 million people, Kelly said, "You've called women you don't like fat pigs, dogs, slobs, and disgusting animals... You once told a contestant on *Celebrity Apprentice* it would be a pretty picture to see her on her knees. Does that sound to you like the temperament of a man we should elect as president, and how will you answer the charge from Hillary Clinton, who was [sic] likely to be the Democratic nominee, that you are part of the war on women?" Trump's response to this "attack" by Kelly will devour the next



Celebrity Apprentice it would be a pretty picture to see her on her knees. Does that sound to you like the temperament of a man we should elect as president, and how will you answer the charge from Hillary Clinton, who was [sic] likely to be the Democratic nominee, that you are part of the war on women?" Trump's response to this "attack" by Kelly will devour the next



READER SURVEY: IS ASTROLOGY REAL?

Several readers have noticed that Rob Brezsny's *Free Will Astrology* did not appear in last week's issue. They may also notice that the column does not appear in this week's issue. We'd like to know how you really feel about it. Please fill out this questionnaire and mail it to Stranger Corporate Headquarters, 1535 11th Avenue, Seattle, WA, 98122.

NAME _____ AGE _____ ZODIAC SIGN _____

Please check all that apply:

I picked up your stupid paper every week for ____ years just so I could read *Free Will Astrology*. Now I have no reason to pick up *The Stranger*, or any newspaper, or ever leave the house again. Thanks a lot, jerk.

I've never read *Free Will Astrology*, but this is a new low, even for *The Stranger*! Classic double reverse backflip hipster/anti-hipster clickbait commercialism. WTF happened to you?

I don't believe in astrology, but I do believe that reading horoscopes can help me figure out what's going to happen to me in the future.

Jesus is Lord.

I can't believe you're devoting one single column inch to this issue when [Circle One] Cecil the lion / drones / Spotify / Donald Trump / Benghazi / sports thing goes completely unreported by the mainstream media. Shame on you.

Great job. You guys are the best!

I miss Smell of Steve.

This is probably more for *Savage Love*, but Dan never answers my tweets: Do you think it's weird if I made out with my stepbrother a couple of times? (Who am I kidding? We totally fuck every time there's a family gathering. I always say it's the last time, but then I see him there and he's so great looking and aaaarrgh. Help!)

few days of American culture. Today's portion involved Trump blasting **political correctness as the nation's greatest problem** and implying Kelly deserved worse treatment than he's given her. Elsewhere on the debate stage, Chris Christie twice lied about being appointed US attorney by President George W. Bush "one day before 9/11" (his appointment began in 2002, as anyone with a search engine can confirm), Mike Huckabee held forth on his plan to tax pimps and prostitutes, and Jeb Bush stood around silently wishing he'd been born into another family. Meanwhile, the seven GOP candidates who failed to qualify for the official debate took the stage at the **pre-prime-time "kids' table" debate**, where Rick Perry carried on his legacy of verbal idiocy by referencing "Ronald Raven" and Rick Santorum held forth in a manner that turned his previous 1 percent support among Republican voters into 0 percent support.

FRIDAY, AUGUST 7 In stupider news, the week continued with the giant shitstorm generated by the aforementioned clash between **Donald Trump and Megyn Kelly**, with Trump taking to Twitter to bash Kelly and the Fox network before airing his grievances to CNN.

Addressing the alleged attack from Kelly, Trump said, "You could see there was blood coming out of her eyes. **Bleeding from wherever**." The blowback to Trump's ugly old-school sexism was fierce and immediate, with even Trump's GOP peers—who've typically

remained silently complicit in his bigotry and have their own problems with misogyny—denouncing his menstrual allusion as beyond the pale. This weekend, the historically unapologetic Trump will be scared into his **first lame-ass backtrack**, appearing on Sunday's *Meet the Press* to claim his words were being deliberately misconstrued by jealous rivals and that "only a deviant" would imagine the phrase "blood coming from wherever" might have anything

to do with menstruation. Dear Mr. Trump: Your belief that acknowledging menstruation equals deviancy tells us everything we need to know. Fun fact: Trump's shitty sexism only increased his lead in the polls. America!

SATURDAY, AUGUST 8 The week continued in Seattle, where today Vermont senator and Democratic Socialist presidential hopeful **Bernie Sanders** appeared at a rally at **Westlake Park**, which was conceived to celebrate the 80th anniversary of Social Security and the achievements of other anti-poverty programs, but wound up being shut down by a pair of **#BlackLivesMatter** activists who seized the microphone, denounced the crowd as "white supremacist liberal[s]," and demanded four-and-a-half minutes of silence in honor of the four-and-a-half hours the slain-by-cops corpse of Michael Brown lay on a Ferguson street. With the activist-hijackers refusing to leave the stage, the rally was abruptly canceled. Later tonight, Sanders appeared before 15,000 supporters at the University of Washington and delivered some of the words he was unable to at Westlake: "Too many young lives are being destroyed by the so-called war on drugs. Too many lives are being destroyed by our system of incarceration... No president will fight harder to end the stain of racism and reform our criminal justice system. Period."



FOX NEWS

BLEEDING FROM WHEREVER?

SUNDAY, AUGUST 9 Speaking of the stain of racism and the need to reform our criminal-justice system, the week ended in **Ferguson, Missouri**, where today brought a day of remembrance for Michael Brown, an alleged jaywalking shoplifter fatally shot by police one year ago. Awfully and fittingly, the day resulted in what should be **history-altering chaos**, with gun battles between demonstrators and police, a state of emergency declared in the region, and the arrest of dozen of protesters, including Dr. Cornel West. It's all still going on as we type this. See you next week. ■

Send hot tips to lastdays@thestranger.com and follow me on Twitter @davidschmader.

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DEEP CREEP // JAMESTOWN REVIVAL // CHRIS STAPLETON // THE WHITE BUFFALO
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GRACE LOVE LOVES // BIG SCARY // MOTOPONY // SMOKEY BRIGHTS
K.FLAY // DUKE EVERE // ONE ABOVE BELOW NONE // ZACH VAN LUE

SUNDAY 9/6

FAITH NO MORE // ZEDD // SOCIAL DISTORTION
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MONDAY 9/7

ELLIE GOULDING // HOZIER // BASSNECTAR
BEN HARPER & THE INNOCENT CRIMINALS // BRANDON FLOWERS
KEYS N KRATES // BUILT TO SPILL // DEVOTCHKA // ROBERT DELONG // PEACHES
MINUS THE BEAR // BIG DATA // THE FLOOZIES // HEY MARSELLES // BØRNS
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NEWS

Why the Bernie Sanders Rally at Westlake Left Me Feeling Heartbroken

BY PRAMILA JAYAPAL

Many people have asked me how I'm thinking about what happened on August 8 at the Westlake Park rally for Social Security and Medicare, when some protesters identifying as Black Lives Matter got up onstage to challenge Bernie Sanders on race and racism, and ended up shutting down the event so Bernie could not speak. I'm struggling, but in the spirit of community, here's what comes to mind.

First, I want to give a huge shout-out to the amazing leaders who worked for months and months to organize the event: Robby Stern and Puget Sound Advocates for Retirement Action, Social Security Works - Washington, Washington Community Action Network, Burke Stansbury, and so many more. This was a huge event to put together, and their determination is what ultimately got Senator Bernie Sanders to Seattle in the first place. The rally was also packed—around 5,000 people—and people stood in the hot sun for a couple of hours, engaging actively and cheering on the incredibly wide range of speakers the coalition had put together. I was proud to be the speaker just before Bernie was supposed to speak. Watching what unfolded made me heartbroken. I have so many jumbled thoughts—here are just a few.

1. This is one small result of centuries of racism. As a country, we still have not recognized or acknowledged what we have wrought and continue to inflict on black people. The bigger results are how black kids as young as 2 are being disciplined differently in their day cares and pre-K classes. That black people are routinely denied jobs that white people get with the same set of experiences and skills. That black people—women and men—continue to die at the hands of police, in domestic violence, on the streets. That black mothers must tell their children as young as 7 or 8 that they have to be careful about what pants or hoodies they wear or to not assert their rights if stopped. That this country supports an institutionalized form of racism

called the criminal-justice system that makes profit—hard, cold cash—on jailing black and brown people. I could go on and on. But the continued lack of calling out that indelible stain of racism everywhere we go, of refusing to see that racism exists and implicit bias exists in all of us, of refusing to give reparations for slavery, of refusing to have our version of a truth-and-reconciliation process—that is what pushes everything underneath and makes it seem like the fault is of black people and not of the country, institutions, and people that wrought the violence. That is the anger and rage that we saw

erupt onstage. But it's not the problem—it's a symptom of the disease of unacknowledged and un-acted-upon racism.

2. When the disruption first happened, the crowd (mostly white) turned ugly. It's hard to say what is the chicken or the egg. Some of it may have stemmed from the protesters calling the whole crowd racist. Some of it was from annoyance at the disruption. Some was probably from deep disagreement about tactics in a movement to get attention to an issue. Some was from deep disappointment because people had stood in the hot sun for hours to hear Bernie. Whatever it was, the conversations that ensued—the name-calling of white and black

to talk. Many were furious—some white people said they no longer support BLM. Others said they do support it but this erodes their support. Some said outrageous things from anger. Others seemed befuddled. Some understood. People will have to work this out for themselves. But as we all do, I hope that we can open our hearts to all of the pain and suffering in the world and be as compassionate and kind as possible to each other so that we can also heal as we learn and listen.

3. I don't have any answer on what is "right?"

Bernie Sanders was a guest in our city—invited by a multiracial coalition to speak on some very important issues. Enormous amounts of work went into the August 8 event, and it was so important to talk about preserving and expanding Social Security and Medicare. None of the papers were covering those issues after the event, because the issues were eclipsed by what happened. That's not necessarily "wrong"—it just is what it is. But here's what I would have loved to have happen: After the protesters were able to get the mic and say their piece and have the 4.5 minutes of silence for all the black people who have been killed, I would have loved for Bernie Sanders to take the mic and respond. And also to speak about Social Security and Medicare. Here's what I would love even more: for the Sanders campaign and BLM nationally to sit down and talk about an agenda on racial justice that he can use his presidential platform to help move. Imagine rolling out that agenda and inviting black people to talk about it onstage with him. Now that excites me.

4. I had not yet endorsed Bernie Sanders (and still have not), although I was incredibly excited about his candidacy.

One of the primary reasons is because I wanted to know more about his stands on race and racism. I asked the campaign for some time to discuss this with him, and he did very graciously make

and income inequality. He does understand the problems of the criminal-justice system, and I fully believe he will work to change that if elected. But the deeper comfort with talking about race and racism is harder. As mayor of Burlington, Vermont, early on, he endorsed Jesse Jackson for president, and Jackson went on to win the state. Bernie was active in the civil rights movement. But more than that, he is someone who has fought for so many of the threads that connect our movements. He has to learn to talk about racism in that way, to connect his ideas on education, economics, incarceration, and race. As I said when I had the honor of introducing him at his evening rally, he is in a

How do we call people in even as we call them out? As a brown woman, I am constantly thinking about this.

unique position to do so. And we are in a unique moment where we crave that leadership in a presidential campaign.

I told him in my conversation with him that he needed to talk head-on about institutional racism—he said he agreed, and he would do it that evening. And he did—to an enormous, cheering crowd of 15,000 people at the University of Washington. That's a huge platform for our messages. There's more to do and learn for sure, but is any one of us perfect? The most we can ask for is someone who listens and cares deeply, who is trustworthy, and who will do what he says. I know I learned a lot in my campaign, and I will continue to grow from listening to people's voices. I believe Bernie Sanders is growing, too—and I hope (and, yes, believe) that we'll look back on this and see his emergence as a leader who brings our movements for economic, racial, and social justice together in a powerful way.

5. Here's what I am trying to deeply think about: How do we call people in even as we call them out?

As a brown woman, the only woman of color in the state senate, often the only person of color in many rooms, I am constantly thinking about this. To build a movement, we have to be smarter than those who are trying to divide us. We have to take our anger and rage and channel it into building, growing, loving, holding each other up. We need our outlets too, our places of safety where we can say what we think without worrying about how it's going to land, where we can call out even our white loved ones, friends, and allies for what they are not doing. But in the end, if we want to win for ALL of us on racial, economic, and social-justice issues, we need multiple sets of tactics, working together. Some are disruptive tactics. Some are loving tactics. Some are truth-telling tactics. Some can be taken on only by white people. Some can be taken on only by people of color. Sometimes we

need someone from the other strand to step in and hold us up. Other times, we have to step out and hold them up. Each of us has a different role to play, but we all have to hold the collective space for movement building together. That's what I hope we all keep in mind and work on together. It's the only way we move forward. ■



As a country, we still have not recognized or acknowledged what we have wrought and continue to inflict on black people.

people against each other, including some people calling blacks who didn't agree with what was happening racist—were so painful. I was in the speakers' tent, and a friend and constituent alerted me to two young black girls who were weeping, they were so scared, so I went over to comfort them. We stood with our arms around each other, and in some small way, that gave me the greatest sense of doing something tangible—to be with people I love, assuring them they would be safe, and that none of us would ever let harm come to them. After the protests, several people came up and wanted

some time for me to have a short conversation with him. What I got from the conversation is that he knows he comes from a very white state and he's a 70-plus-year-old white guy. He knows that running for president, he must now speak to voters who are very different from those in his state. He IS deeply committed to equality on all counts, but his primary lens for all of his work—and a **HUGELY** necessary and not-often-acknowledged lens—is economic. He is a truth-teller on economic issues in a way that no other candidate is. He gets the connection between large corporations, elections,

Pramila Jayapal is a state senator from Washington's 37th District, which covers the Central District, Beacon Hill, and much of South Seattle.

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The Bad Politics of the Black Lives Matter Protesters Who Interrupted Bernie Sanders

Racist Structures Must Change. To Create That Change, We Must Have Smarter Strategies and Tactics.

BY CHARLES MUDEDE

Before I criticize the August 8 disruption of the Social Security and Medicare rally in Westlake Park by Black Lives Matter activists Marissa Johnson and Mara Willaford, I want to make a few things clear. One, I support the Black Lives Matter movement, which is decentralized and more like a cloud of urgent conversations and interactions than a conventional political organization. BLM might be seen as a necessary adaptation to the ether-like age of social networks. And in this respect, it is not exceptional. Other such clouds formed in Iran in 2009 and Egypt in 2011. Only racists believe BLM is wrong to insist that black Americans are disproportionately harassed, arrested, jailed, and killed by law-enforcement officers. These claims are supported by hard data, numerous studies, and the experiences of thousands of black Americans. I also share the opinion with Seattle's BLM members that, though our city is progressive (gay mayor, socialist council member, and so on), it maintains an economic and social structure that benefits mostly whites and often blocks opportunities for blacks and reinforces black poverty.

I want to also point out something that has been in the back of my mind since I saw the YouTube video of the disruption. Yes, I was unnerved by the manner in which Johnson and Willaford took command of the mic during the rally. The screaming was so heated, so shrill, that I found it to be more abusive than productive. I have to be honest about this. I do not believe such extreme expressions have any place in a democratic event. Conservative talk radio? Yes, that sort of thing is to be expected. But

Martin Luther King Jr. and therefore clearly paid his not-a-racist dues and should be left alone by black activists (GOP Senate majority leader Mitch McConnell also marched with MLK). My point is simply that, as imperfect as Sanders is, and as imperfect as white progressives are in this city, it still makes more political sense to form alliances with them rather than risk isolation. As much as I may agree with the content of Johnson and Willaford's disruption, its context (an event that was not for Sanders but for a very important issue that affects millions of black Americans) and its brazen disrespect clearly closed rather



The protesters who interrupted the August 8 rally for Social Security and Medicare in Seattle.

ALEX GARLAND

It makes more political sense to form alliances rather than risk isolation.

not at a protest for a progressive, and so pro-social, cause. We are better than the enemy.

Also, I think the reason many found this behavior so disagreeable had more to do with sexism and racism. In our culture, it is not uncommon for women who unconditionally make demands at the top of their lungs to be registered as hysterical or crazy bitches. And we live in a world where violence against women is so often justified on these grounds: The woman is out of control, she needs to be silenced, she needs a proper smackdown, and the like. I believe that this complicated historical, racial, and gender background must be appreciated before any meaningful criticism can occur.

That said, I disagree with the BLM action not because Bernie Sanders marched with

than opened a lot of people to the BLM cause.

True, some of the people who booed Johnson and Willaford were likely racist, but many were simply upset by what they perceived, with good reason, as arrogant behavior. The event had been happening for hours, and it had taken months to organize and promote. Speakers knew well in advance the amount of time they were allotted to express their concerns. Then, suddenly, two people break out of nowhere, take the mic, and appear by their actions to claim that their cause is far more important, more pressing than the one many had come to support. This, I'm sorry, is going to rub a lot of people the wrong way—and not because they are racist but because they are human. Rudely jumping the line rarely excites cheers and applause in any of the colors of our kind.

At present, BLM is not a political organization; it is instead a movement, a mood, a roiling cloud of posts and hashtags. As such, it can for sure have an immediate impact and grab the headlines. But the big question is this: Can it have a lasting impact? If it hopes to do so, it will have to consolidate, form a clear structure, create democratic procedures for action, and make alliances with other like-minded political organizations. This is straight talk; this is political realism. BLM will certainly evaporate if it is isolated from one of the major groups that's politically open to its concerns: the progressive left. ■

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WEED
BY BRENDAN KILEY

Local Grower Explains Why He's Moving to Oregon

Last week, I made a sweeping prediction: By this time next year, due to a confluence of forces pitting Washington's (relatively) conservative marijuana laws against Oregon's (relatively) liberal ones, local cannabis connoisseurs will be using cheaper but higher-quality weed from across the Columbia River.

Before that story was even published, I was talking with marijuana grower Dave Woo, who grew up in Seattle and has been operating under the name Kush Mountain Collective for around 15 years. He says he's pulling up stakes and moving his family and his business to Oregon. "The pot laws," he says, "are the main reason we're moving."

Woo says Oregon's lower taxes (17 percent versus Washington's 37 percent) and willingness to let growers double as retailers (which Washington law prohibits) makes it a more attractive climate for serious marijuana businesses that want to adopt a "farm-to-table" approach. "When I go to recreational shops, the quality of the stuff is really far from the nice quality of the medical [marijuana]," Woo says. "Now they're forcing the recreational system on everybody." (This year, legislators in Olympia voted to restrict Washington's medical-marijuana industry.)

Woo, who has heard others in the pot business talk about moving south, thinks that Oregon learned from Washington's mistakes and has set up a less restrictive and less volatile legal system. "They did a lot more research," he says. "We won't have to worry about things changing on us."

Ian Eisenberg, owner of Uncle Ike's pot shop on 23rd and Union, says he's not worried about Oregon's more liberal approach to legal marijuana. "People who live in Vancouver [Washington] will drive to Portland to buy pot, and people on vacation will stock up like people do with alcohol when they go to California," he says. "But nothing more than that. You'd have to be buying a lot of pot to make it worth your while." Still—somebody could make a boutique business out of that.

Surveillance Cameras Appear Near Uncle Ike's

Speaking of Uncle Ike's, last week the federal Bureau of Alcohol, Tobacco, Firearms, and Explosives (ATF) admitted it had quietly installed surveillance cameras on utility poles near 23rd and Union without notifying any local agency besides Seattle City Light. That displeased the office of city council member Bruce Harrell—who chairs the council's public safety committee—and members of the Seattle Privacy Coalition, who say the cameras could track who comes in and out of Uncle Ike's to buy marijuana, which is still prohibited under federal law. (ATF spokesperson Brian Bennett says the cameras are recording to a hard disk but are "not actively monitored" and are being used as part of one specific investigation.)

"We've had so many shootings here, I welcome cameras," Ian Eisenberg of Uncle Ike's said. "And they're across the street,



BRENDAN KILEY
A camera on 23rd between Spring and Union was installed by the federal Bureau of Alcohol, Tobacco, Firearms, and Explosives.

pointed away from my business. I'm in favor of cameras everywhere. I don't care because I'm not doing anything illegal." Which is not technically true, at least at the federal level (nor is the argument that only law breakers should be worried about state surveillance), but we're glad he's happy.

Legislators Want Pot Money

On August 5, legislators from around the country stuffed themselves into a room at the Washington State Convention Center to talk about pot. "The place was absolutely packed," says state senator Jeanne Kohl-Welles, who spoke on the panel (as part of the annual National Congress of State Legislators Summit) along with several others. "There were several hundred people there." The momentum in the room seemed firmly on the side of legalization, Kohl-Welles says, though the politicos seemed more interested in "potential revenue rather than any sincere beliefs" about the ethics of the drug war.

On August 6, the NCSL passed a resolution asking the federal government to change the Controlled Substances Act and "allow states to set their own marijuana and hemp policies without federal interference."

Study Shows No Adverse Impacts of Adolescent Pot Use

Last week, in another landmark moment for marijuana, the American Psychological Association announced new research showing that pot use doesn't turn teenagers into gibbering wrecks with hacking coughs. The study, partly led by Dr. Jordan Bechtold of the University of Pittsburgh Medical Center, followed 408 white and black males—with a variety of different marijuana habits—from adolescence until their mid-30s. "What we found was a little surprising," Dr. Bechtold told the APA. "There were no differences in any of the mental or physical health outcomes that we measured regardless of the amount or frequency of marijuana used during adolescence."

The researchers focused on "respiratory, cardiac, and metabolic problems" as well as "depression, anxiety, and psychosis." If a given teenager turned into a gibbering wreck with a hacking cough, the study found, marijuana wasn't the culprit. ■

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What Bernie Sanders Said (and Didn't Say) After the Black Lives Matter Interruption

The Big News Sanders Intended to Deliver in Seattle—His Announcement of a New National Press Secretary, Symone Sanders—Was Overshadowed by What Happened at Westlake

BY RICH SMITH

When Bernie Sanders stood before the packed-in crowd of mostly white liberals and their children at the Comet Tavern last Saturday, you never would have guessed he'd just been screamed at by Black Lives Matter activists. The disruption ultimately caused Sanders to leave Westlake Park without speaking on the issues he was there to address—Social Security and Medicare, also known as earned benefits—which dismayed the event organizers, angered Sanders supporters, and inspired some supporters of the Black Lives Matter movement.

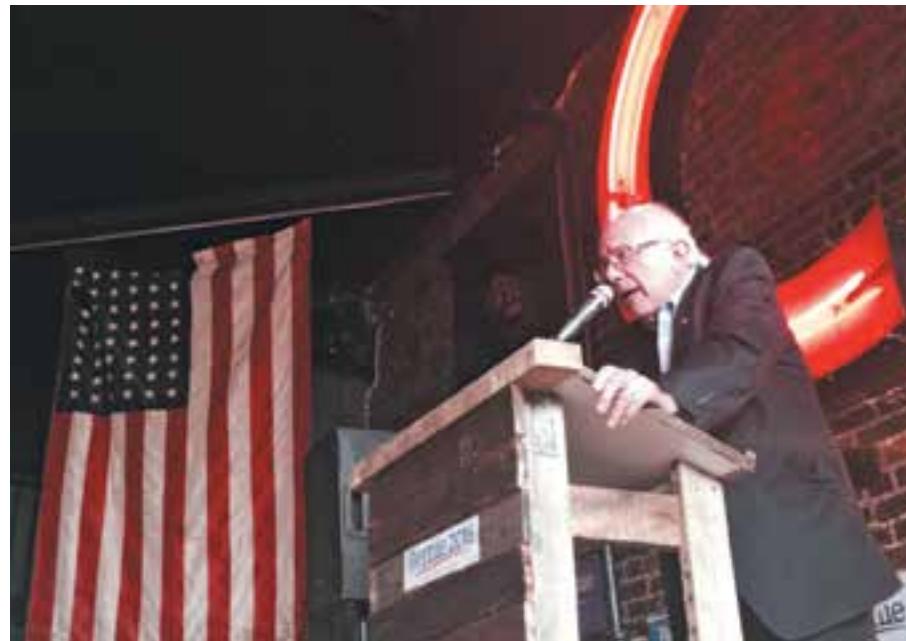
The calm, comfortable scene at the Comet couldn't have been more different than the tense scene at Westlake Park. I was eight feet from the Westlake stage when Sanders opened his speech to a crowd of thousands by thanking Seattle for being one of the most progressive cities in the United States. At that moment, Mara Jacqueline Willaford, an activist with Black Lives Matter Seattle, raised her fist into the air. Then she and Marissa Johnson, also an activist with BLM-Seattle, got onstage and yelled at Sanders until he gave up the mic.

The crowd booed and hissed and chanted "Bernie," which overwhelmed the chant to "let them speak." As Johnson and Willaford called for silence, some people raised fists in solidarity, but the more vocal Sanders supporters shouted vitriolic shit. Someone from behind the stage threw a full bottle of water, which hit me in the stomach. If that bottle of water had been thrown a little higher, a little more to the right, one of the two women who had commandeered the mic would have been hit in the head. The scene may have turned violent. The little cadre of cops keeping watch could have leaped onstage and indulged their rage for order, and things could've gotten even uglier. I don't know who the bottle-thrower was aiming for, whether they were aiming at all, or whether they were from Seattle. But I would like to use this platform briefly to say: Fuck you. You're not helping.

When Johnson called the crowd racists and accused Seattle of practicing "white supremacist liberalism," the more vocal members of the crowd got even more pissed. Johnson and Willaford eventually got their moment of silence for Michael Brown, sort of. One person yelled "Bernie matters" during the silence.

The most vocal members of the crowd, from my perspective, seemed to be old white people. They may have had a deeper emotional connection to earned benefits than the rest of us. But the majority of the people I talked to at Westlake Park—around 20, I'd say—all said they had showed up to see Bernie Sanders. However, Sanders was due to give a bigger, more Sanders-centric rally two hours later. If they really wanted to see him, why not just chalk up this short speech as a loss, grab some lunch downtown, knock back a glass of rosé, and catch a bus up to the U-District?

Apart from vein-popping anger, there was also a lot of crying. A volunteer for Social Security Works - Washington (SSWW),



SYMONE SANDERS The new press secretary for Bernie Sanders's campaign is a charismatic woman who brought down the house at UW. "Enough is enough," she said. "Black lives matter."

which organized the event, walked up to me after Sanders had left for the Comet and in tears said, "Don't make this all about them," referring to Johnson and Willaford. As the crowd dispersed, Robby Stern, president of Puget Sound Advocates for Retirement Action, tried to redirect attention back to earned benefits by asking the crowd to sing "Happy Birthday" to a cardboard cake. It was an adorable political prop, but it didn't work. I wish more people had paid attention to Xochitl Maykovich, one of the event organizers from Washington Community Action Network, who got up onstage and connected the demands of the BLM-Seattle activists to what the rally was all about.

The information was right there if you were paying careful attention before the disruption. Forty-two percent of African Americans who are beneficiaries of Social Security rely on it as their sole source of income, said Gerald Hankerson, president



MARISSA JOHNSON The Black Lives Matter Seattle cofounder told an interviewer two days after her direct action in Westlake Park, "The system has never, ever, ever, ever done anything for black people and never will."

of the Seattle King County NAACP. Without Social Security, 50 percent of all American women would live below the poverty line, said Lynne Dodson, secretary-treasurer

of the Washington State Labor Council. Women are particularly affected by Social Security in that women who take time off to have children lose work credits, and they also get less money on average because of the gender gap in pay, Maykovich said.

Republicans are constantly threatening to cut these programs, calling them bankrupt against all evidence and sense. State governors who decided for political reasons not to accept federal funding to expand Medicaid under Obamacare are risking 17,000 preventable deaths every single year, disproportionately affecting women and people of color, according to a *New York Times* analysis of data from *Annals of Internal Medicine*.

That the media, which obviously includes me, would now be talking about BLM-Seattle and not the importance of protecting and expanding Social Security, Medicare, and Medicaid, especially in ways that benefit women and people of color, is why that volunteer for SSSW was crying. She was fighting systematic racism and sexism by holding a rally. Johnson and Willaford were fighting systematic racism and sexism by disrupting that rally. The other tears I saw were falling from the eyes of Johnson, who, after being booed, screamed that the people in the crowd didn't care if she lived or died.

In any case, the disruption worked. BLM-Seattle shut Sanders down. In a press release the day after, BLM-Seattle wrote: "Presidential candidates should expect to be shut down and confronted every step along

Volunteers at Westlake were fighting systemic sexism and racism by holding a rally. Black Lives Matter activists were fighting systemic racism and sexism by disrupting that rally.

the way of this presidential campaign. Black people are in a state of emergency. Lines have been drawn in the sand. You are either fighting continuously and measurably to protect Black life in America, or you are a part of the white supremacist system that we will tear down in the liberation of our people."

Johnson, who identifies herself as a BLM-Seattle cofounder, has not returned *The Stranger's* calls or Facebook messages, but in an interview two days after the direct action at the rally, on the podcast *This Week in Blackness*, she said: "I do agitation work. I'm not for any politician. But I'm definitely for anything that pulls people further left, anything that gets people asking more questions and gets us closer to actually dismantling the system that has never, ever, ever, ever done anything for black people and never will."

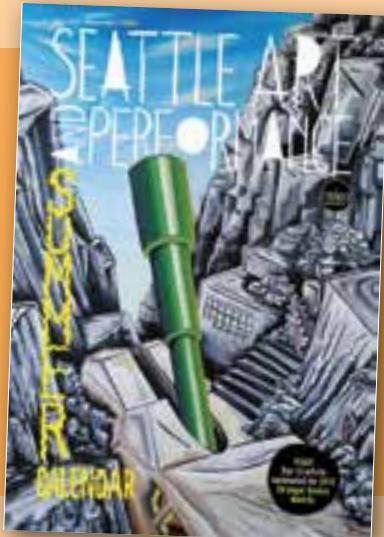
She also described herself as "a very devout evangelical Christian" and said, "My religion says you lay down your life for

Continued on page 17 ▶

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◀ other people and the most marginalized. So that's what I do. So I guess I am a Christian extremist." When asked why she chose Bernie Sanders and not a politician whose policies more directly hurt women and people of color than Sanders's policies do, she said, "You hear people saying that, Bernie supporters: 'Well he's your best option!' It's like, 'If he's our best option, then I'm burning this to the ground.'"

Johnson said on the podcast that her parents are Tea Partyers. Even though her politics are different, she clearly believes in the power of political theater. Her disruption at Westlake shows that she's a potent force.

Bernie Sanders seemed subdued when he arrived at the Comet, but his hair was telling a different story. The wind had licked it up into a perfect Alfalfa do, a single point peaking up from a base of white strands plastered to his head. He looked boyish and calm, his hands crossed in front of his junk like a groomsman at a wedding.

During the 14-minute *Reader's Digest* version of his stump speech, Sanders didn't talk about refusing the microphone when someone gave it back to him following the interruption at Westlake. He didn't apologize for speaking over the BLM disrupters at Netroots Nation in July (something BLM-Seattle has insisted he do). He offered no comment about racial justice outside the usual ones he gives in every stump speech, nor did anyone in the crowd ask him to. As he checked off his big items—the need to reduce income inequality, the need to overturn Citizens United, the need to address climate change, the need to create job opportunities for young blacks and Hispanics—he made sure to give Seattle credit for leading the charge on establishing a \$15 per hour minimum wage, which is one of the issues he uses to distinguish himself from Hillary Clinton. The crowd cheered loudly at that. (Other contrasts with Clinton: his vote against the Patriot Act, his opposition to the Keystone Pipeline and the TPP, and his refusal to take money from corporations.) The Comet's windows were open to the street, and it was raining, and a few people poked their heads in, despite not having paid the \$200 minimum required to attend.

The open windows were no surprise. It has to be said that Bernie Sanders is an easy target as far as disrupting presidential campaigns goes. BLM seems to be exploiting his relative lack of security detail, his relatively pacifist fans, and the high level of attention he commands in order to amplify their voices. When Johnson was asked on *This Week in Blackness* why she wasn't disrupting Hillary Clinton's campaign, Johnson mentioned Clinton's Secret Service detail and said it's "about accessibility." She wasn't asked why she hasn't tried to disrupt Republican campaigns, though she did say several times that her overall goal was to "dismantle" the whole system.

What would happen if BLM managed to disrupt a Rick Perry event? Sanders has been pilloried by BLM for not apologizing to activists for perceived slights, but he has also been a civil rights supporter since the 1960s. But Rick Perry? As has been widely reported, the hunting grounds on his West Texas ranch used to be called "Niggerhead." Or what about Scott Walker, who employed the racist "Southern Strategy" to get elected in Wisconsin and is using that very same strategy to get elected on the national stage? What would happen if BLM disrupted a Koch brothers conservative retreat? Or the next press conference where Donald Trump refuses to apologize for smearing all

Mexicans as rapists?

Or what if activists somehow shut down the next televised Republican debate? The first Republican debate of this presidential campaign was two hours long, but BLM was discussed for literally less than 30 seconds.

Needless to say, the righteous anger of Black Lives Matter activists puts Bernie Sanders in a weird bind. They have a point: The way our society is structured is racist. But he can't argue too strenuously with Black Lives Matter activists without appearing to be against the cause. Meanwhile, Clinton is currently polling at 61 percent to Sanders's 9 percent among nonwhite voters. "On criminal-justice reform and the need to fight racism, there is no other candidate for president who will fight harder than me," Sanders said the day after the Westlake rally. But BLM interruptions make Sanders look to some like he's not "fighting continuously and measurably to protect Black life in America."

The big story at his University of Washington rally right after the Comet wasn't that 15,000 Seattleites showed up, 3,000 of them listening to speeches via an audio feed outside. Nor was it the extreme stuffiness that resulted from hot lights and the body heat in the filled-to-capacity Hec Edmundson Pavilion, which was causing Sanders to sweat all over his button-up shirt.

The big news was the announcement of his new national press secretary, Symone Sanders. One way of showing that he is fighting "measurably" to protect black life in America is his elevation of Symone Sanders to such a prominent role. She's a charismatic, energizing, young black woman who brought down the house. Combining Bernie Sanders's rhetoric with the rhetoric of BLM, she said, "Enough is enough. Black lives matter," a line that drew maximum screaming/stomping/noises. That she's the new face of the Sanders campaign suggests that he's listening to criticism and that he's *already* been listening to criticism. The process to hire Symone Sanders started weeks ago, CNN reports. It's possible the campaign added a "racial justice" tab on the issues page of its website as a direct result of the BLM-Seattle disruptions, because that page showed up immediately after the direct action, but as my esteemed colleague Sydney Brownstone reported last week, Sanders's communication director, Michael Briggs, said the detailed "racial justice" plan was "already in the works."

That said, Sanders didn't personally acknowledge the BLM disruptions at the UW rally. He had the chance to say something, but he didn't go off script. I wished he would have. Twenty minutes into Sanders's stump speech, the waterfall of ideas you can't argue with—make university education free!—started to drown us all. He described a progressive utopia that seemed impossible given the Republican House and Senate that we all know he'll inherit if he gets into office—which is still a massive *if*.

Part of what makes Sanders supporters feel like he can overcome that "if" is their belief that, compared to Clinton, he's a straight shooter, a guy who speaks from the heart, a guy who's not bullshitting you. That was a refrain I heard over and over the day he visited Seattle. But his failure to acknowledge Westlake suggests something else. Sanders seems like he's speaking from the heart, but his refusal to go off script, to look at the people of Seattle and respond with personal feeling about what had just happened in Westlake, almost made him seem cold, mechanical—like any other politician. ▀

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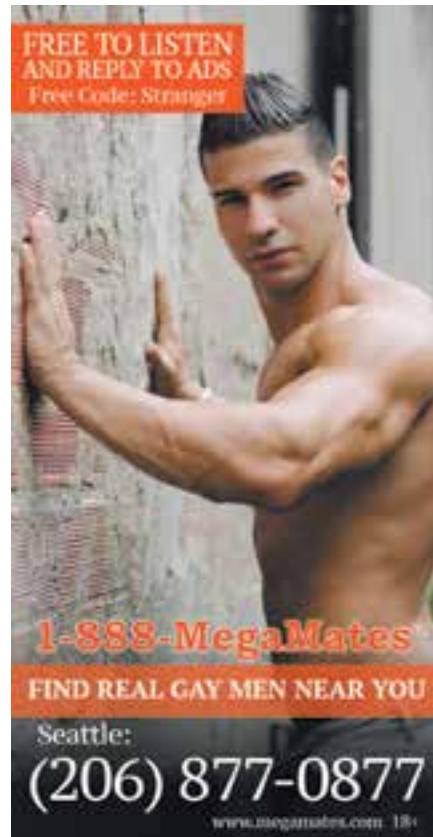
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SAVAGE LOVE

Ballers BY DAN SAVAGE

I've been reading your column for a while, and you always advise kinky people to go seek the same within the kink community. But in my experience, the kink community is very "sex right away, get to know you later"-oriented. So I have two questions. First, as someone who's a bit of an old-fashioned romantic, is there somewhere I can go to find sexually compatible people who are willing to let me get to know them before we fuck? And second, it's very difficult for me to come in vanilla situations, which has caused some awkwardness in the past. My fetish is intense CBT (cock and ball torture), it's pretty specific, and in my (admittedly limited) experience, most guys aren't very willing to let me inflict that kind of pain. Seeing as I'm probably not going to stop dating people from the general pool (shy 24-year-old cub, not into hookups—I take what I can get), do you have any advice for making conventional sex a little better for me?

Horny In SanFran, Bitching About Lacking Love Scene



JOE NEWTON

I lost my dad young and I had a bunch of issues growing up. I'm probably gay, I love the idea of light bondage, and I've been this way for as long as I can remember. I feel like I've been on a self-discovery thing over the past year and have caught tidbits that bothered me. I have depression/anxiety and the old "abandonment complex," and I'm still insecure about a lot of this. Is it reasonable to blame psychological trauma for my sexuality—the possibly gay thing and the kinks?

Troubled Over Yearnings

The inclination to blame your sexuality and kinks on your loss is understandable, TOY, but it's not reasonable. (Sorry about your dad, kiddo.) Because when you think about it—when you apply reason—you quickly come to this: There are lots of gay men out there who are into bondage who didn't lose their dads at a young age, who don't suffer from depression or anxiety, who don't have abandonment issues, and whose childhoods were comparatively issue-free. It's natural to wonder how you got to be kinky, TOY, but kinks are pretty random and pretty inexplicable.

Your advice to UGH last week was fine in general—he's the frustrated man whose wife isn't interested in sex—and a pretty solid rehash of your standard advice for people trapped in sexless marriages. But I'm writing because you missed something that may have been key: "Currently, she can last having sex for nearly half an hour before feeling exhausted and stopping, regardless of me reaching orgasm or not." Two things: (1) Half an hour of PIV sex when you're not feeling it would take a vat of lube and probably still be painful. (2) His wife lies there getting the inside of her vagina sanded off by Jackhammer McGee here and then has the nerve to ask him to stop when it's too much "regardless" of HIS orgasm?!? What about her orgasm? What about her delicate vaginal tissue getting torn up? Not that he will magically consider her pleasure if he's blind to her comfort and general well-being, but it might help him put his marriage in perspective.

Engaged Reader Represents

Thanks for your e-mail, ERR, and I really should've spotted that. We all have our blind spots, and this is definitely one of mine: When someone says they were having sex for half an hour, I don't think of 30 minutes of PIV/PIB, as I don't define "sex" as "penetrative vaginal or anal intercourse." My working definition of sex includes mutual masturbation, oral, fantasy play, and PIV/PIB. So when someone says, "My partner can only last having sex for half an hour," I imagine half an hour of oral and mutual masturbation and penetration all jumbled together. I need to bear in mind that not all of my readers define sex the same way I do—indeed, far too many people believe penetration is sex and vice versa. Thanks for the reminder, ERR.

CONFIDENTIAL TO AMERICAN WOMEN: Did you watch the big GOP debate last week? Scott Walker said that he supports a ban on abortion with no exception to save the life of the pregnant woman, and Marco Rubio said that women impregnated by rapists should not be allowed to get abortions—and not one of the other eight men onstage objected, not even the one supposedly pro-choice candidate. That would be George Pataki, the "pro-choice Republican" who bragged about defunding Planned Parenthood when he was governor of New York. ■

On the *Lovecast*, Dan and Amanda Marcotte on Planned Parenthood and Republican lunacy: savageLovecast.com.

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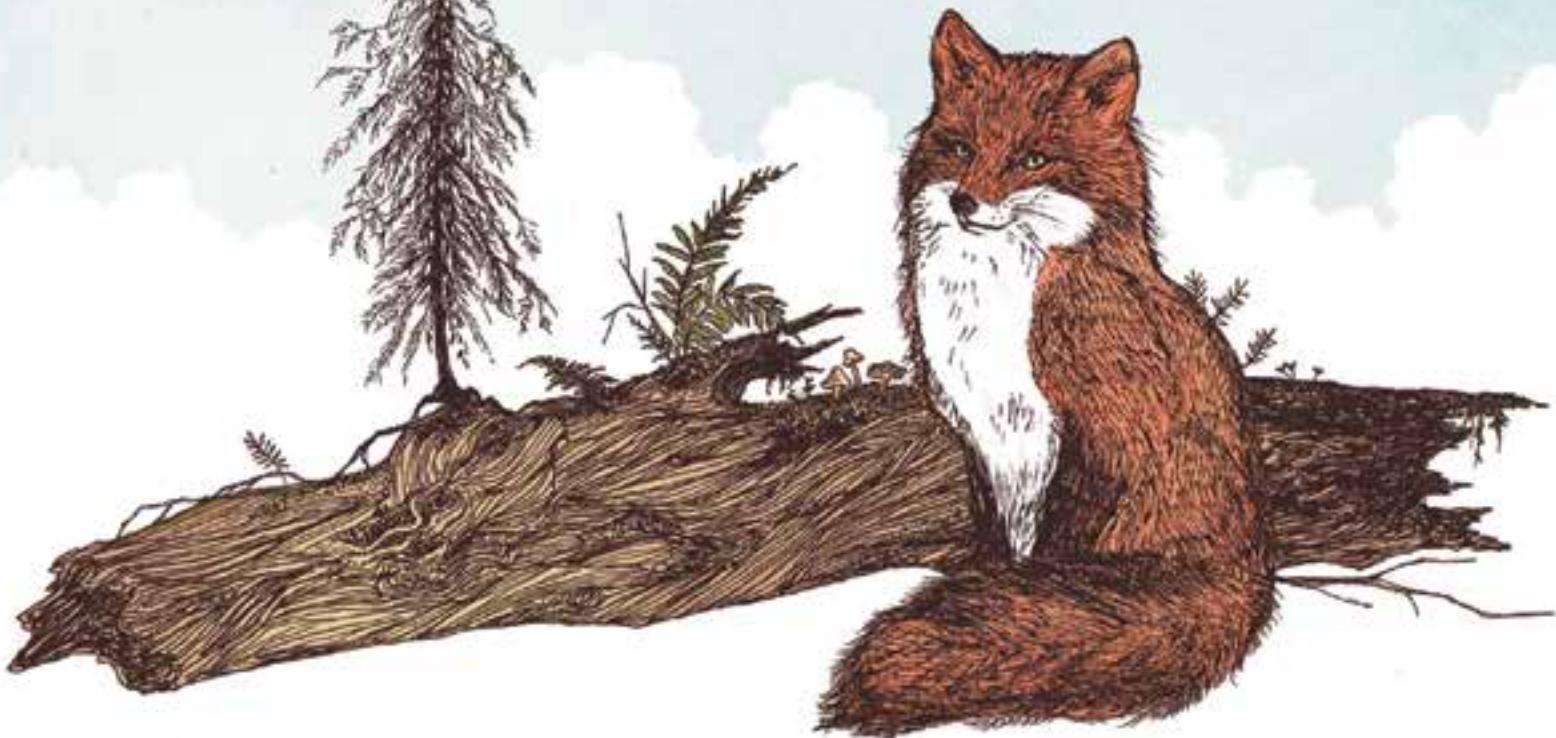
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THINGS TO DO ARTS & CULTURE

All the Events The Stranger Suggests This Week

strangerthingstodo.com [@stranger_events](https://twitter.com/stranger_events)

FOR FOX SAKE



A page
from Frida
Clements's
*Have a
Little Pun*

READINGS & TALKS

Have a Little Pun Launch Party

DON'T MISS Frida Clements is known as a prolific and generally kick-ass Seattle illustrator. She's written a book of beautifully illustrated puns called, you guessed it, *Have a Little Pun*. Some of the puns are smart-dumb, some are good-dumb, some are dumb-dumb. Buy the book and decide for yourself which is which. Chances are you'll want to very carefully rip out a page, slide it into an old frame, and hang it in your bathroom. I'm partial to the illustration of "Birch Please." The combo of the bucolic and the bratty strikes me as genius. (1927 Events, Wed Aug 12 at 6 pm, free) **RICH SMITH**

We also suggest...

The Furnace Reading Series: Alan Sincic's "Sugar": Hollow Earth Radio, Thurs

Aug 13, 7 pm, free

Lee Grant and Dinah Manoff: Eagle Harbor Book Company, Bainbridge Island, Thurs Aug 13, 7:30 pm, free

strangerthingstodo.com/books

ART

Legendary Children: Paris Is Burning & Beyond

DON'T MISS *Paris Is Burning* documents the New York drag-ball scene that began in the '70s and peaked in the early '90s. (Thanks, Madonna.) The balls were a heated laboratory of black American self-invention where black gay men dressed in a variety of white male and female fashions. To celebrate 25 years of this highly influential and beloved film, in conjunction with its show *Disguise: Masks and Global African Art*, SAM

is throwing a ball of its own, with a screening and talk-back session, dance party, and runway. (Seattle Art Museum, Fri Aug 14 at 6 pm, free with RSVP) **CHARLES MUDEDE**

We also suggest...

ART EVENTS

Blitz Capitol Hill Art Walk: Capitol Hill, Sat Aug 15, 5–8 pm, free

City Stories: Youth Video Screenings:

Central Cinema, Sat Aug 15, 5:30 pm, free

Duwamish Revealed: Duwamish Waterway, free, through Sept 30

Feat 2015: Tashiro Kaplan Artist Lofts, free, through Sept 2

Free Play at the Living Computer Museum: Sat Aug 15, 10 am–5 pm, free

Maximum Fun: A New Sincerity Event:

UW's Sylvan Grove Theater, Thurs Aug 13, 5–8 pm, free

Seattle Tattoo Expo: Fisher Pavilion, Seattle Center, Fri Aug 14 from 2–10 pm, Sat Aug 15 from noon–10 pm, Sun Aug 16 from noon–8 pm, \$20 1 day / \$50 3 days

Short Run Summer School: Inking Techniques with Max Clotfelter: Hollow Earth Radio, Mon Aug 17, 7 pm, sold out

GALLERIES

Christopher Buening: High School High: SOIL, free, through Aug 29

Dan Webb: Break It Down: Olympic Sculpture Park, Tues–Fri, 10 am–4 pm, free, through Aug 31

Darryl Ary: Vermillion, opening reception Thurs Aug 13, 6–9 pm, free, through Sept 5

De La Torre Brothers and Ethan Stern: Traver Gallery, Tues–Sat, free, through Aug 29

Gregory Blackstock: Greg Kucera Gallery, Tues–Sat, free, through Aug 29

I Taught Myself: A Selective Survey of Works by Self-Taught Artists: Greg Kucera Gallery, Tues–Sat, free, through Aug 29

Lush Life 5: Reverie: Roq La Rue, Wed–Sat, free, through Aug 29

oysters naturel: Veronica, Sat, free, through Aug 30

Continued ▶



STRANGER TICKETS

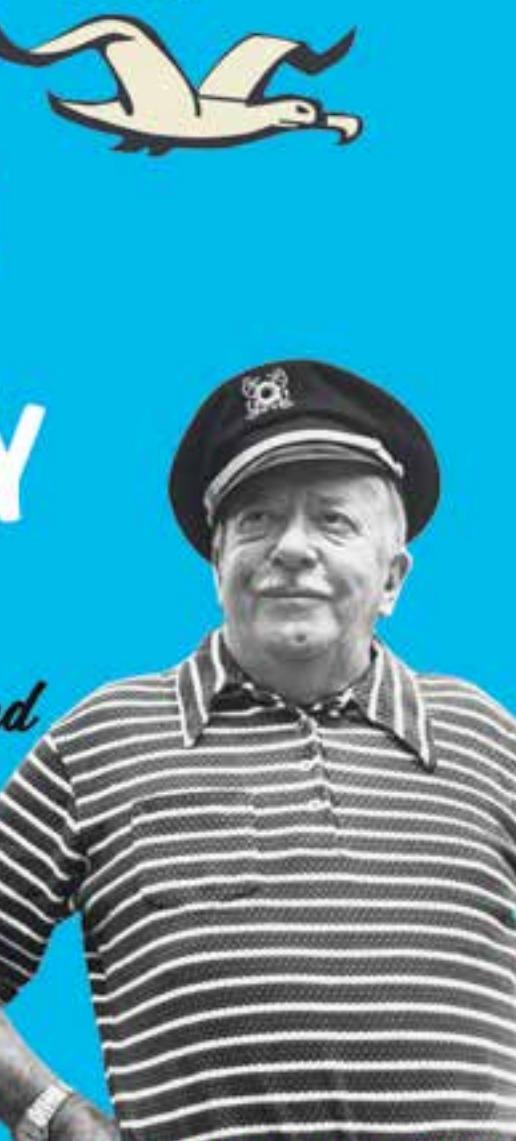
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Read all about the 2015 Genius Award nominees in the summer '15 issue of *Seattle Art and Performance*.

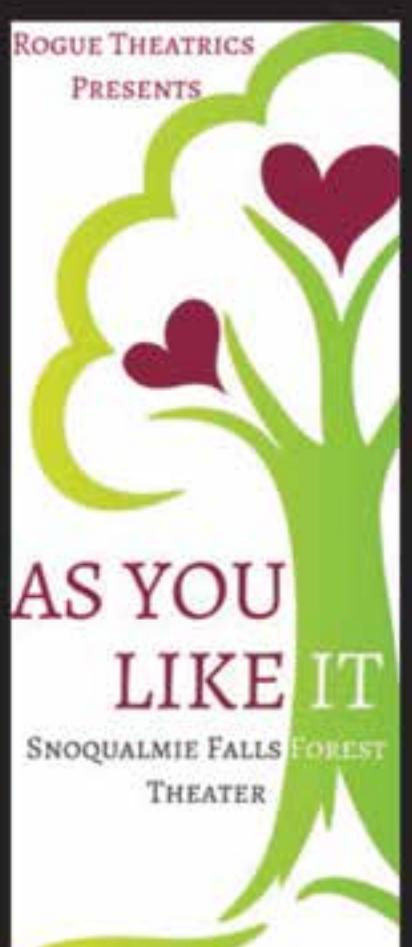
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THINGS TO DO ARTS & CULTURE

The Vera Project: 14 Years of True and Sincere Friends: City Hall Lobby Gallery, Mon–Fri, free, through Aug 28

MUSEUMS

Art of the American West: The Haub Family Collection: Tacoma Art Museum, Tues–Sun, \$14, through Oct 1

Chiho Aoshima: Rebirth of the World: Seattle Asian Art Museum, Wed–Sun, \$9, through Oct 4

Constructs: Installations by Asian Pacific American Women Artists: Wing Luke Museum, Tues–Sun, \$14.95, through April 17

Disguise: Masks and Global African Art: Seattle Art Museum, Wed–Mon, \$19.50, through Sept 7

The Duchamp Effect: Seattle Art Museum, Wed–Mon, \$19.50, through Aug 14

James Turrell's Light Reign: Henry Art Gallery, Wed–Sun, \$10, ongoing

Jana Brevick: This Infinity Fits in My Hand: Bellevue Arts Museum, Tues–Sun, \$12, through Aug 16

Leo Saul Berk: Structure and Ornament: Frye Art Museum, Tues–Sun, free, through Sept 6

Roger Shimomura: An American Knock-off: Tacoma Art Museum, Tues–Sun, \$14, through Sept 13

Sam Vernon: Olympic Sculpture Park, free, through March 6

Sanctum: Henry Art Gallery, free

What's Up, Doc? The Animation Art of Chuck Jones: EMP Museum, \$22 adv/\$25, through Jan 17

Willem De Rooij: Bouquet XI: Henry Art Gallery, Wed–Sun, \$10, through Aug 16

strangerthingstodo.com/art

PERFORMANCE

Hari Kondabolu's Scratch Nights

DON'T MISS It's not always a guaranteed pleasure to watch comedians working out new material, but Hari Kondabolu is not just any comedian. You could make the case that his asides, self-edits, and ad-libs are as funny as the finished bits. These shows give small audiences an intimate look at the process of a comic whose trajectory is thrilling to behold. Plus, when you see the final, polished gems months from now, in video clips from TV appearances shared on your Facebook feed, you'll be in a great position to make the comments all about how YOU saw it first. Everybody wins! (*Eclectic Theater*, Aug 16–17 at 7 and 9 pm, \$7 adv/\$10 DOS) **SEAN NELSON**

We also suggest...

BURLESQUE

Bridget Gunning: The Pink Door, Sun Aug 16, 6:15 and 8:45 pm

Cabaret & Burlesque Behind The Pink Door: The Pink Door, \$20, Sat Aug 15, 11 pm, 21+

Flamingo: Can Can, \$30/\$40, Wed–Thurs at 7 pm (17+), Fri–Sat at 7 pm (17+) and 9:30 pm (21+), Sun at 7:30 pm (17+)

Junk Yard: Can Can, \$25 (\$35 VIP), Thurs Aug 13, 9:30 pm, 21+

The Midnight Show: Can Can, \$25 (\$35 VIP), Fri–Sat, 11:45 pm, 21+

THEATER

Hold These Truths: ACT Theatre, Tues–Sun, \$15–\$55, through Aug 16

Is She Dead Yet? Annex Theatre, Thurs–Sat, \$18, through Aug 22

The Ziz Zag Festival: Annex Theatre, Tues–Wed, 8 pm, \$5–\$10, through Aug 19

COMEDY

Beth Stelling: Laughs Comedy Spot, Thurs Aug 13 at 8:30 pm, Fri–Sat at 8 and 10 pm, \$10/\$15

Comedy Womb Open Mic: Rendezvous, \$5, Tues Aug 18 at 7 and 9 pm, 21+

Not Too Late with Elicia Sanchez: Eclectic Theater, Sat Aug 15 at 10:30 pm, \$10

Highlarious Comedy Festival: Seattle Center Armory, Aug 14–16, \$5–\$7 per show or \$75 for weekend pass

Hot Tin Streetcar: Tennessee Williams

Improvised: Market Theater, Sun Aug 16 at 8:30 pm, \$12–\$15, through Aug 23

Jet City Improv: Jet City Improv Theater, Fri Aug 14 at 10:30 pm, Sat Aug 15 at 8 and 10:30 pm, \$12–\$15

Jim Norton: Parlor Live Comedy Club Seattle, Thurs Aug 13 at 7:30 pm (18+), Fri–Sat at 7:30 and 10 pm (21+), \$25/\$35

strangerthingstodo.com/performance

FILM

The Damned: Don't You Wish That We Were Dead

DON'T MISS While pretty much every other original punk band (and plenty of not-so-original ones) has been documented to pieces, the Damned have somehow remained in the shadow of their peers, the eternal Kinks to the Sex Pistols' Beatles and the Clash's Stones. Band math analogies aside, the Damned never quite fit into a rock 'n' roll narrative. They simply refused to be obvious like that. Of all the year-zero punk groups that mattered, they were the unrliest. But everything fits some narrative in the end. And no one will walk away from this rousing movie with any doubts about their greatness. (*Northwest Film Forum*, Fri Aug 14 at 8 pm, Sat–Sun Aug 15–16 at 4 and 8 pm, \$11) **SEAN NELSON**

We also suggest...

Amy: Various locations

Ant-Man: Various locations

Avengers: Age of Ultron: Various locations

Barbarella: Central Cinema, Aug 14–19 at 9:30 pm, \$8 adv/\$10 DOS (99 cents on Wed Aug 19)

Best of Enemies: Seven Gables Theatre, opens Fri Aug 14, \$6–\$11

The Cannonball Run: Scarecrow, Mon Aug 17 at 7 pm, free

Epic Movie Night: The Sound of Music: Central Cinema, Thurs Aug 13 at 8 pm, \$8 adv/\$10 DOS

Inside Out: Various locations

Interrupted Dialogues: To Catch a Thief with Michael McCann: UW Red Square, Fri Aug 14 at 8:30 pm, free

Jurassic World: Various locations

Mad Max: Fury Road: Various locations

Magic Mike XXL: Various locations

Mr. Holmes: Various locations

Phoenix: SIFF Cinema Uptown, opens Fri Aug 14

Ricki and the Flash: Various locations

Rocky Horror Picture Show: SIFF Cinema Egyptian, Sat Aug 15 at 11:55 pm, \$12/\$7 members

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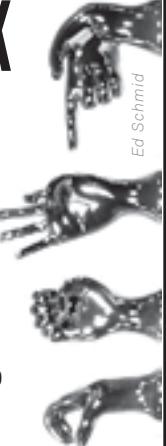
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THINGS TO DO ARTS & CULTURE

Seattle Send-off for Calvin Reeder:

Northwest Film Forum, Wed Aug 12 at 8:30 pm, \$11

Shaun the Sheep: Various locations

Suburbia: Scarecrow, Wed Aug 12 at 7 pm, free

Spy: Various locations

Straight Outta Compton: Various locations, opens Fri Aug 14

Tangerine: SIFF Cinema Uptown

Trainwreck: Various locations

The Wanted 18: Grand Illusion Cinema

strangerthingstodo.com/film

FOOD & DRINK

Seattle Street Food Festival

DON'T MISS Weekdays at noon, the pristine streets of South Lake Union are crowded with food trucks serving workers, often lined up 20 deep. But I'm going to let you in on a secret I've heard from some business owners: Serving SLU is a drag, because most customers would rather scroll through their phones than interact with them. This year's Street Food Festival, relocated from Capitol Hill, is our chance to redeem ourselves, Seattle: Make some eye contact and show some love to the 70+ food vendors working in cramped quarters to give you things like Indian fry bread tacos (Off the Rez), fish and chips (Nosh), and hickory-smoked pork (Wood Shop BBQ). (217 Ninth Ave N, South Lake Union, Fri Aug 14 from 3-9 pm, Sat Aug 15 from noon-11 pm, Sun Aug 16 from 11 am-7 pm, free) **ANGELA GARBES**

We also suggest...

Caviar Tasting: Seattle Caviar Company, Thurs Aug 13, 5-7 pm, \$25

Chef Collaboration: Yuji Tsuji & Shota Nakajima: Naka, Mon Aug 17, \$175

Free Wine Tasting: Champion Wine Cellars, Sat Aug 15, noon-5 pm

Free Wine Tasting: DeLaurenti, Sat Aug 15, 2-4 pm

Free Wine Tasting: Esquin Wine Merchants, Thurs Aug 13, 5-6:30 pm, Sat Aug 15, 2-5 pm

Free Wine on 15th: European Vine Selections, Sat Aug 15, 3-6 pm

Get Tea Drunk: Mystical Aged Tea Tasting: Rainier Valley Cultural Center, Sat Aug 15, 10 am-noon, \$25

Guest Chef Night: Farestart, Thurs Aug 13, 5:30-8 pm, \$29.95

Happy Hour at the Swedish Club: Swedish Cultural Center, Fri Aug 14, 5-10:30 pm

Onibaba Ramen Pop-up: Miyabi 45th, Wed Aug 12, 11:30 am-2 pm

Paella Night: Terra Plata, Mon Aug 17, 5 pm, \$15

\$10 Pizza Mondays: Cafe Lago, Mon Aug 17, 5 pm

20th Annual Sunset Supper: Pike Place Market, Fri Aug 14, 7:30-11 pm, \$150

Taco Wednesdays: Roanoke Park Place Tavern, Wed Aug 12, 4 pm-2 am, \$1 each

University District Farmer's Market: University Way NE between 50th & 52nd, Sat Aug 15, 9 am-2 pm, free

Wii Wednesdays: Sake Nomi, Wed Aug 12, 6 pm, free

Women Chefs & Winemakers: Tamara Murphy: True North, Fri Aug 14, 6:30 pm, \$150, 21+

strangerthingstodo.com/food

FESTIVALS

Columbia City Blues Festival

DON'T MISS Columbia City's most charmed live music venue presents its third annual blues festival, curated by Wayne Horvitz and fueled by two factors: love of the form and loathing for "what blues festivals have become: boogie and Bud Light..." Horvitz told me he plans to "keep it fun but also curatorial, with programming that has a little bit of historical context and honors the repertoire" while taking care "not to make a museum piece out of it." Horvitz is worth trusting on that score. This year, the festival will focus on the legacy of Willie Dixon, while featuring local talents playing blues numbers by Bob Dylan, Nina Simone, and Los Lobos, plus a tribute to the late Johnny Winter. Best of all, Kathy Moore will lead a killer band (Faith Stankevich, Angelina Baldoz, Laurie Miller, and Aisha Elmehdaoui) through ZZ Top's finest LP, *Tres Hombres*. Damn straight. (*The Royal Room*, Aug 14-16, free on Fri, \$8 adv/10 DOS Sat-Sun) **SEAN NELSON**

We also suggest...

Helsing Junction Farm and K Records

Annual Sleepover: Helsing Junction Farm, Aug 14-16, \$65

Hempfest: Myrtle Edwards Park, Aug 14-16, free

Highlarious Comedy Festival: Seattle Center Armory, Aug 14-16, \$5-\$7 per show or \$75 for weekend pass

Midsummer Renaissance Faire: The Kelley Farm, Bonney Lake, Aug 15-16, \$18 (day pass) or \$34 (weekend pass)

Stopover Festival: Whitman College, Walla Walla, Aug 14-15, \$85 (Fri), \$125 (Sat), \$199 (weekend pass)

VanFest Five: Royal Arch Park, Sat Aug 15, noon-9 pm, \$20

Vibrations 2015: Volunteer Park, Sun Aug 16, 2-10 pm, free

strangerthingstodo.com/festivals

QUEER

Desperate Living: A John Waters-Inspired Art Show

DON'T MISS Attention, John Waters fans: "Attendance is mandatory or you will be injected with rabies by royal proclamation of Queen Carlotta!!!" Pony's second-ever art show is dedicated to the creepy brilliance of John Waters, and organizers want you to "dress like the human trash that you are." Artworks for sale include pieces by John Criscitello, Kelly O, Marcus Wilson, Tara Thomas, and more. Also pies. There will be pies. (*Pony*, Thurs Aug 13 at 6 pm, free) **CHRISTOPHER FRIZZELLE**

We also suggest...

Area 2181: The Men Who Work: The Eagle, Sat Aug 15, 9 pm, 21+

Bearaoke: Cuff, Tues Aug 19, 8 pm, free, 21+

DJ Night: Cuff, Fri-Sat, 10 pm, free

I Hate Karaoke: Pony, Tues Aug 19, 9 pm, free, 21+

Junk Yard: Can Can, Thurs Aug 13, 9:30 pm, \$25/\$35, 21+

Mimosas with Mama: Narwhal, Sun Aug 16, 1 pm, \$25

Robbie Turner's Playground: R Place, Wed Aug 12, free, 21+

They: Genderfuck/Genderqueer Party: Kremwerk, Wed Aug 12, 9 pm, \$5, 21+

strangerthingstodo.com/queer

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THINGS TO DO MUSIC

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Helsing Junction
Farm and K Records
Annual Sleepover

CHARLES PETERSON

WEDNESDAY 8/12

Alicia Amiri, Chris Byrne, Kerry Zettel

(Chop Suey) A mellow evening in Chop Suey's front bar—the cozy, oddly decorated Den (j/k, the chain wall has really grown on me). Shows in the Den feel special, like happening into a low-lit living room where friends take turns playing pared-down sets (instead of a fireplace, picture a chain wall). Catch Alicia Amiri (Nightmare Fortress, Lovesick Empire), whose 2014 solo EP *Meet Me at the Bottom* showcased her strong Gwen Stefani-tinted voice and knack for nailing the lovesick love song. Also on the agenda: an acoustic set by Chris Byrne, who plays thrash drums in Grindr-core band Sashay just as easily as he sings like an angel in a shark suit for his bedroom pop project Sharlie, plus a solo set by the equally talented/versatile Kerry Zettel of Mass Games and See Me River. **EMILY NOKES**

osmotic power of pop music (and Backstreet Boys/Britney Spears/producer of every pop star ever, evil genius mastermind Max Martin), I will, without fail, drop everything at any moment to yell along to every last word of Kelly Clarkson's better-off-without-you breakup jam. Clarkson got her start on the very first season of *American Idol*, and has since made a career out of her huge voice and independent-woman anthems that feel like a cross between that streaming tears emoji and the flexing bicep.

ROBIN EDWARDS

THURSDAY 8/13

Totally Enormous Extinct Dinosaurs

(Q Nightclub) While he may get lumped in with other artists reviving rave culture to their dubious festival circuit ends—Jamie xx, I'm looking at you—Totally Enormous Extinct Dinosaurs (the equally absurd-sounding Orlando Higginbottom) slyly updates those jagged, sawtooth synths and roller-coaster snares with a modernist's pop chops, more of a piece with vintage Hot Chip than Disclosure. "Household Goods" layers his brittle quaver atop a bass line bruising enough to leave you with a welt, while "Garden" and the towering "Trouble" corral some squidgy eight-bit chirrups for fleetly orchestrated

odes to loneliness in a crowded club. His DJ sets pull a similarly deft job of balancing dance-floor necessity with heart-panging pads and aerated melodies. Sentimentality will never be extinct. **KYLE FLECK**

False Prophet: Shannon F., Crater, DJ Sharlese, DJ Kate, DJ Hallie

(Kremwerk) Light Asylum frontwoman/synth player Shannon Funchess oozes charisma like a more gothic-leaning Grace Jones. Funchess's commanding, stentorian vocals growl and glower over midnight-blue synth-pop songs that project a noble, rugged beauty. Not sure what her solo live set is going to be like, but knowing how much dynamism she possesses (she's performed with !!!, after all), it should be extraordinary. Seattle guitar/synth duo Crater (Ceci Gomez and Kessiah Gordon) straddle the line between shoegaze rock and electronic pop with panache. Their recent Capitol Hill Block Party set abounded with bold, danceable numbers that occasionally flashed weird tonalities, adding fruitful tension between their accessible and experimental impulses. And Crater's cover of the Stone Roses' "Shoot You Down" injects just enough of the women's idiosyncratic charm to distinguish it from the original. If Crater aren't significantly bigger by next year, I'll slowly shake

my head in disbelief. **DAVE SEGAL**

FRIDAY 8/14

Don McGreevy's Sulphuric Symphonette, Dylan Carlson

(Kenyon Hall, all ages) If you know Don McGreevy only from his drumming for psychedelic sojourners Master Musicians of Bukkake or his bass work for post-metal deities Earth, you may be surprised to learn that he has this whole other orchestral-composer dimension. This was hinted at in "Telefontornet (Adagio)" from his outstanding 2014 LP, *Aichmophobia*. It's a beautiful piece that powerfully and sorrowfully moves with stolid grandeur toward the heavens. McGreevy describes Sulphuric Symphonette as "stone age music for modernity," and tonight's performance will serve as a "dress rehearsal of smaller movements using the same composition method and course-tuning system as [larger forthcoming piece] *The Temporal Nature of Stability*." If you like Popol Vuh or György Ligeti, you'll want to check out McGreevy's solo moves. Opening is Earth main man Dylan Carlson, the pioneering ambient-metal guitarist who's gone on to make solo recordings under the name Drcarlsonalbion. His 2014 soundtrack for the

Continued ▶

Kelly Clarkson, Pentatonix, Eric Hutchinson

(KeyArena, all ages) If you ever want to turn a party into a screaming sing-along, put on "Since U Been Gone." I don't ever remember learning the lyrics to the song, or even actively listening to it when it came out in 2004, but somehow through the

THINGS TO DO MUSIC

film *Gold* contains concise, sun-dazed guitar meditations in which plumes of distorted tones hang in the air like bomb smoke. Carlson's special skill is to conjure subtle menace with utmost economy. **DAVE SEGAL**

The Night and the Nine: Mary Abaddon, Swallowing Glass, Strap On Halo, Bicky

(Lo-Fi) Sometimes Lo-Fi will throw you for a loop, programming-wise, but I hope you've learned to roll with it by now, because this looks batshit in the best possible way. "The Night and the Nine" refers to *Mad Max* and *The Lord of the Rings*, respectively, and tonight's focus is on the fashion those influential sagas gave the world, interspersed with metal-/goth-leaning musical machinations from the likes of Strap On Halo and Mary Abaddon. While I understand *Mad Max*'s iconic aesthetic (metal gimp gear, torn-up pleather, and robot arms: yum), I never considered the *Rings* flicks as particularly fashion-forward. But, as event organizer/gothic designer Apatico puts it, the collection is "inspired by Ringwraiths, rituals, dark fantasy villains, and the post-apocalyptic summer heat of Seattle 2015." It's troll chic, baby. **KYLE FLECK**

JRabbit

(Q Nightclub) If we're going to play host to an "EDM/house" artist from Orange County, it might as well be JRabbit. (Yes, I still have residual distaste for OC's club scene after my 16-month stint there in the '00s. Sorry.) Anyway, JRabbit is a functional DJ/producer from that notoriously vapid SoCal region, but at least he can be counted on to locate

the most tolerable tracks from EDM's mid-range-popular echelon (Rusko, AC Slater, DJ Q), as well as Skrillex. As a producer, JRabbit has a knack for earworm hooks and clever deployment of extreme textures—not unlike Fatboy Slim. JRabbit's remix of the Champs' 1958 hit "Tequila" includes obligatory bass drops, and it nicely disrupts the tempo, and "Feel Like" obsessively loops a fragment of the chorus to Eddie Kendricks's 1973 all-time funk classic "Keep on Truckin'," proving JRabbit can update old cuts without tarnishing your memories of them. **DAVE SEGAL**

Natasha Kmeto, Shaprece, Manatee Commune

(Mural Amphitheatre, all ages) Bellingham producer Manatee Commune (aka Grant Eadie) has mastered that chill, dewy style of electronic music that really doesn't want to make you sweat. Rather, Eadie and his ever-growing ilk gently coax you into wide-eyed reveries and swooning sways with a glistening, pastel tone palette and beats that wouldn't hurt a fly. If you need to ease your tension (and who doesn't?), Manatee Commune's music offers a dreamy palliative. Seattle's Shaprece and Portland's Natasha Kmeto rank among the Northwest's most radiant, soulful vocalists and producers of torch-song-centric electronic music. Here's a chance to see these two imminent stars for free in a sweet outdoor setting. **DAVE SEGAL**

Mac Sabbath, the Dread Crew of Oddwood, Ronald McFondle, the Falcons of Fine Dining, Mothership

(El Corazón) Some people automatically hate gimmicky cover bands. But if the music is decent and the gimmick makes me laugh? HELL FRICKIN' YES! Los Angeles band Mac Sabbath play faithful renditions of Black

Sabbath songs, replacing the lyrics with rhyming insults aimed at a certain fast-food chain (whose name must remain unspoken for legal reasons). I can tell you the lead singer, Ronald Osbourne, has flaming red hair and big stupid feet; the lead guitarist, playing the role of Tony Iommi, has a giant cheeseburger head (with oversize boar tusks emerging from under the bun, an obvious homage to the Motörhead logo); there's a scary giant purple gumdrop on bass named Grimalice; and, lastly, a strange stripes-wearing raccoon-faced drummer named the Catburgler. It's hard to go wrong with a rippin' cover of "Iron Man" transformed into an anti-fast-food song called "Frying Pan." Or even a version of "Children of the Grave" turned into "Chicken of the Slaves." **KELLY O**

SATURDAY 8/15

Light in the Attic Summer Spectacular: Barbara Lynn, Willie Thrasher

(Light in the Attic warehouse, all ages) On a sweltering day last August, Seattle reissue label Light in the Attic threw a free warehouse party to commemorate 15 years of musical discovery and preservation. It was such a smash that they're doing it again. From cult favorites Bobby and Joe Emerson to multi-genre genius Lee Hazlewood, their catalog deserves daily celebration. Expect DJ sets from local crate-diggers and performances from Inuit artist and activist Willie Thrasher (some of whose songs you can hear on the important compilation *Native North America, Vol. 1: Aboriginal Folk, Rock, and Country 1966–1985*) and Texas R&B force Barbara Lynn (1968's *Here Is Barbara Lynn*). While other female singers in the 1960s called on hired guns for the

writing and playing, Lynn wrote, sang, and played left-handed Strat, inspiring a number one hit, praise from B.B. King, and covers by Otis Redding and the Rolling Stones. Also: record fair, food trucks, and beer garden. **KATHY FENNESSY**

VanFest 5: Naomi Punk, Fauna Shade, Gifted Gab, Car Seat Headrest, more

(Royal Arch Park, Maple Valley, all ages) Now in its fifth year, VanFest was started by curator and fest namesake Van Wolfe while he was still attending high school.

His goal? To gather his favorite local musicians to benefit the Maple Valley food bank—and young, impressionable minds. This year, Wolfe has assembled a diverse lineup of promising local artists, ranging in style from singer-songwriter to hiphop to #grunge2 and post-rock. Some of the unmissable acts include Olympia-based swamp-grunge punks Naomi Punk, whose stylishly haggard, deconstructed fuzz riffs recently earned them a spot on Captured Tracks' roster; Gifted Gab, a rising hiphop diva promising the chillest of party vibes and free-flowing sass; emotionally muscular math-rock trio Chung Antique; Kelso's own country-fried indie-poppers SEACATS; and Heavy Petting's spacious, emo-infused post-metal. **BRITTНИ FULLER**

666th Annual Linda's Fest: Black Breath, Helms Alee, Christian Mistress, Kinski, VHS

(Linda's) Holy cow, what a lineup. For its sixth annual fest, Linda's has brought together some of the finest local heavy bands to peel the paint off the condos and knock that \$10 juice out of your hand—for free. Black Breath do the whole blackened, thrash hardcore thing flawlessly, Helms

Continued ▶

Lo-Fi
PERFORMANCE GALLERY

Wed 8/12 8pm	PLASTIC PINKS (Burger Records), Happy Times Sad Times, Topless, Western Pizza
Thu 8/13 9pm	BLIND BLIND TIGER PRESENTS: MR. NIGHT SKY, Choir of Crickets, Crater Lakes, Philip Space
Fri 8/14 9pm	LOTR / MAD MAX FASHION SHOW w/ Mary Abaddon, Swallowing Glass, DJ Alexander Pressplay, Special Guests - \$5
Sat 8/15 9pm	SNAP! 90'S DANCE PARTY w/ Trashy Trash DJs \$10 - 21+
Sun 8/16 8pm	SLOW WHITE, Paz (Jeff Davies of Brian Jonestown Massacre)
Tue 8/17 8pm	(TIM HELD), Typical Haunts, Secret School, Naturebot"

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DUKE JOINT MODERN THE HIDE OUT
SUN 8/16 8pm
PATRICK GALACTIC
Shane Palko
Jon Kohen
Spencer Carlson
MON 8/17 8pm
OPEN MIC hosted by: 
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TUE 8/18 8pm
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Jo Jo Jupiter 9:30PM, \$7

Wednesday, August 19th
SORROWER
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The Convictions 9PM, \$8

Thursday, August 20th
BLACK COBRA
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THINGS TO DO MUSIC

Alee create crushing heaviness in beautiful and unexpected ways, Christian Mistress hark back to metal's glory years, Kinski are champions of the fuzz riff, and VHS electrify garagey punk with synth leanings. If you can't find something you like here, you're doing it wrong. **KATHLEEN RICHARDS**

Helsing Junction Farm and K Records Annual Sleepover

(Helsing Junction Farm, Rochester, all ages) What a lovely idea: Storied Olympia label K Records is teaming up with the Helsing Junction Farm to put on a "sleepover" with a whole weekend's worth of organic food, swimming, camping, and *tunes*. This year's lineup features more than 20 bands from the fertile Northwest underground, including Houndstooth, the Hinges, Young Pioneers, Silas Blak, and Tender Forever. If I were you, I'd carve out time between dips in the river for the trippy incantations of Malaikat Dan Singa, the cool breeze of iji's indie pop, the crackling feedback experimentalism of New Born Babies, and the shimmering slacker rock of Generifus. August 14–16. **KYLE FLECK**

The Nopes, Bad Motivators, the Ballantynes, the Moonspinners

(Victory Lounge) There's something spooky and fun about Bad Motivators' specific brand of rock 'n' roll. The Seattle foursome gleefully play moody, party-centric, surfy rock songs with bop-along gang vocals and eerie keyboards about such slightly sinister topics as evil witches, lonely ghosts, and not being able to talk because you're too high.

Who can't relate to that? They're sharing the bill tonight with Oakland's the Nopes, who play scummy Germs-style punk that snarls with the kind of blown-out fuzzy brattiness that makes me wanna pound an energy drink at the gas station and hang out with the smokers instead of going to second period. **ROBIN EDWARDS**

Pizza Crawl 2015

(Capitol Hill) According to Facebook, almost 3,500 people have RSVP'd to the second annual Capitol Hill Pizza Crawl. For some of the acts scheduled to play "live guerrilla sets" between pizza parlors (Zen Mother, WLISPS, and Natasha El-Sergany, to name a few), that's probably the biggest audience they've played to. And why shouldn't these crucial, eccentric artists get some exposure for once? If it takes playing in an alleyway while sweaty, tipsy mobs reel ever forward in search of more 'za for their gullets, so be it. There's also a "secret" after-party with live performances from gear fiends Airport and Nightspace, plus a DJ set from rising psycho-bap technician Diogenes. Just follow the grease trails, and we're sure you'll find it. **KYLE FLECK**

SUNDAY 8/16

Vibrations Festival: Chastity Belt, So Pitted, iji, Crater, Mega Bog, Versing, Nail Polish, Appendixes

(Volunteer Park, all ages) The nonchalance of Vibrations is part of its charm, the sheer unassuming positivity and good nature of the thing. A free mini-festival in Volunteer Park, with a "metaphysical zone" where you can get a tarot reading or "aura assessment"? Sure, why not? Perusing visual art by some of the city's most exciting young artists

while your friend is doing yoga on the lawn? That's absolutely a possibility. Music ranging from down-tuned sludge rock (So Pitted) to stitched-together art pop (Mega Bog) to nation-conquering indie queens (Chastity Belt)? These are wavelengths we should all be surfing. **KYLE FLECK**

MONDAY 8/17

Monster Planet: Retrig, Kris Moon, Halo Refuser, Naturebot, Leave Trace

(Re-bar) For five years, the Monster Planet monthly has been Seattle's weirdest Monday-night entertainment option. The method is deceptively simple: gather five or six of the region's top electronic musicians from a rotating cast, have them improvise the most zonked ambient soundscapes for a few hours, and let video artist Leo "Killing Frenzy" Mayberry project (and expertly tweak) his bottomless collection of obscure B-movie selections on the screen behind them. Voilà—instant and incremental audio/visual surrealism. Tonight's cabal of synth gurus includes local Replex Records/braindance disciple Retrig (Chris Phillips), Montana-via-Seattle dub-electro-techno savant Kris Moon, and inventive IDM/neo-R&B maverick Naturebot (Ian Scot Price). This is major-league talent in one room, all for the reasonable cover charge of \$0. **DAVE SEGAL**

TUESDAY 8/18

Matias Aguayo

(Vera, all ages) DJ/producer Matias Aguayo is the rare techno performer who actually *performs*. Though the early-'00s battles over the dullness of laptop sets have died down (thanks in part to EDM's lizard-brained

force of will), it's still a sight for sore eyes when Aguayo kicks off his Boiler Room set with a chirpy acid-house tune built from samples of his own off-kilter scatting. The charmingly animated Aguayo then goes on to prove that this is no novelty act: For an hour straight, he gets the notoriously funk-deficient Boiler Room attendees to shake some serious ass with a home brew of Latin-touched house, bleep techno, street-rat electro, and minimalist 303 bass cookers. It's sexy and propulsive and *fun*, no question, but coolly intelligent and odd as hell, too. Which explains Aguayo's modus operandi as a whole, really. **KYLE FLECK**

Moka Only, Wizdumb, Mr. Hi Def, Imaginary Friends, more

(Nectar) There are two prevailing philosophies among rappers regarding the release of content in the digital era. Old-school heads still place a premium on the Album, attempting to distill their message and thematic concerns into a powerful, unified whole—think Kendrick, think Kanye. Then there are the new-school, mixtape-oriented members of the vast mid/underground, who produce quantities of music too voluminous for an LP; they require whole gigabytes of your hard drive for all their guest features, loosies, remixes, and ephemera. Moka Only, late of Canada's tragically named Swollen Members crew, falls into the latter camp, and then obliterates any concept of quality control. His Bandcamp page contains well over a hundred "albums" of uniform sound and execution. It's diminished, dusty music, bereft of distinction and consistent only in how quickly it escapes memory. **KYLE FLECK**



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8.15 Saturday (Funk/R&B/Hip Hop)
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TRIBAL ORDER
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8.17 Monday (Weekly Jam)
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Where Seattle Musicians Come to Jam

8.18 Tuesday (Hip Hop)
MOKA ONLY
Wizdumb, Mr. Hi-Def, Nic Bam! Ill Writers Guild, Imaginary Friends!

8.20 Thursday (Salsa/Norteña)
PICOSO
JULIO CESAR Y EL IMPERIO
DJ Gnotes

8.21 Friday (Jazz-Rock / Soul)
TUATARA w/ The Dip

8.22 Saturday (Country BBQ)
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- 9.02 **THE ETHIOPIANS**
- 9.03 **THE HOOD INTERNET**
- 9.04 **DA BECKONING BAND**
- 9.05 **CLINTON FEARON**
- 9.08 **TOO SLIM & THE TAILDRAGGERS**
- 9.10 **MCTUFF**
- 9.11 **EVERYONE ORCHESTRA**
- 9.13 **ELIOTT LIPP / GLADKILL**
- 9.16 **MIKE LOVE**
- 9.17 **SISTER SPARROW & THE DIRTY BIRDS**
- 9.18 **MARK FARINA - MUSHROOM JAZZ**
- 9.19 **HIT EXPLOSION**
- 9.23 **¡MAYDAY!**
- 9.25 **POLECAT**
- 10.3 **ACORN PROJECT**
- 10.9 & **THE NEW**
- 10.10 **MASTERSONGS**
- 10.11 **NAPPY ROOTS / CYHI THE PRYNCE**
- 10.16 **PETE ROCK & CL SMOOTH**
- 10.24 **NITEWAVE**
- 10.30 & **MONOPHONICS**
- 10.31 **W/ POLYRHYTHMICS**
- 11.4 **NIGHTMARES ON WAX (DJ SET)**

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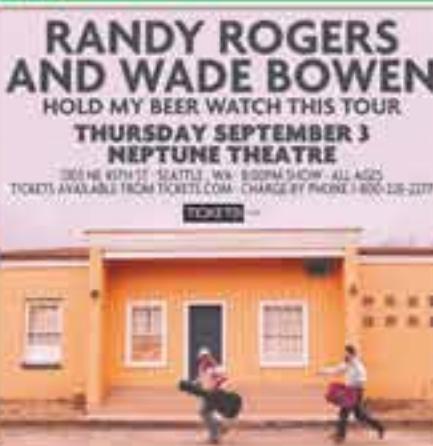


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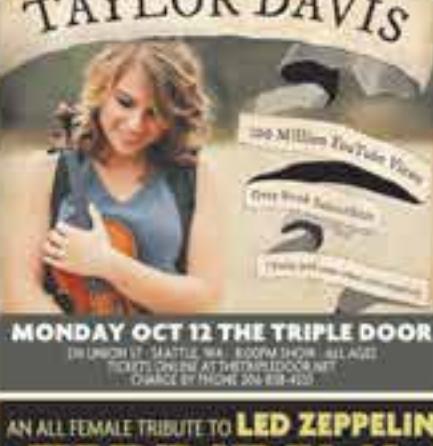
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SUN 8/16 4PM WORLD'S TINIEST TEADANCE
MON 8/17 ROCK N ROLL DIVE BAR
TUE 8/18 I HATE KARAOKE!

THINGS TO DO All the Shows Happening This Week

FRI 8/14

LIVE

88 KEYS Dueling Piano Show: 8 pm, free

O AMAZING GRACE SPIRITUAL CENTER Hot August Night Jam Fest: Duo Narayan and Janet, the Total Experience Gospel Choir, 7:30 pm, \$20/\$25

BARBOZA Wrinkles, Exohxo

O BLACK LODGE Disposable #6 Zine Release: Nudes, Bricklayer, Mysterious Skin, Skitch, 8:30 pm

BLUE MOON TAVERN Bad Koala, Chris Patoaka Ensemble, Bad Habit, Johnny Heartbreaker

CAFE RACER Sandy Buckner, Kevin Spollen, 9 pm

CHINA HARBOR Orquesta la Solucion, 9:30 pm, \$15

COLUMBIA CITY THEATER Wesafari, Pufferfish, Eggshells

CONOR BYRNE Patrick Sweany, the Hollers, 9 pm, \$10

O CROCODILE Thriftworks, Mat the Alien, Soulular, Lotus Drops, 8 pm, \$12

O CROSSROADS SHOPPING CENTER Choro Tocando: 7 pm, free

DARRELL'S TAVERN The Rainieros, Country Dave and the Pickin' Crew, Brian Whelan

O EAST WEST BOOKSHOP Ragas: An Evening of North Indian Classical Music: David Trasoff, Ravi Albright, 7 pm, \$15

O EL CORAZON The Quiet Cull, Divides, Isthmusia, guests, 7:30 pm, \$8/\$10; Mac Sabbath, the Dread Crew of Oddwood, guests, 9 pm, \$12/\$15

EMERALD QUEEN CASINO Chris Young, 8:30 pm

FADO IRISH PUB JP Hennessy

O GROUND ZERO (BELLEVUE) Hystranga, New Space Age, 7 pm, \$6/\$5 with a can of food

O HARBOR STEPS The Dusty 45s

O HELSING JUNCTION FARM Helsing Junction

FARMING & K RECORDS Annual Sleepover, 8 pm

HIGH DIVE Suction, Saints of Damnation, Pinned Red, Dirty Dirty, 9 pm, \$6

HIGHLINE Ubik, Nasalrod, Secret Cat, Kurly Somthing

HIGHWAY 99 David Raitt & the Baja Boogie, 8 pm, \$15

O HOLLOW EARTH RADIO Pulling Out the Light, Rolling Blackouts, Plancklength, guests, 8 pm

J&M CAFE Swamp Dogs, 9 pm, free

O KENYON HALL Don McGreevy's Sulphuric Symphonette: D. McGreevy, Dylan Carlson, 7 pm, \$10

THE KRAKEN BAR & LOUNGE Burning of I, Burlington Coat Felony, Powerhitter, 9 pm, \$5

LITTLE RED HEN Marlin

MONOCLUB 9 pm

MARS BAR Live Music:

O MARYMOOR PARK RS, Jacob Whitesides, Ryland, 7 pm, \$45

O MATRIX COFFEEHOUSE 20th Anniversary Celebration

THE MIX Devils Hunt Me

DOWN, Burnseer, Pseudo

NECTAR Tip to Base, Tribal Order, Breaks & Swells, Brass Monkeys, 9 pm, \$7

PARAGON Sunshine Junkies

O PONO RANCH The Juice Band

RENDEZVOUS Chrome Lakes, Kid Leather, Ssnacks

REPAIR REVOLUTION Mommy Long Legs, Rice Crackers, Ox

RHYTHM & RYE The BlackBerry Bushes, 9 pm, \$6/\$8

O ROYAL ARCH PARK VanFest Five

O THE ROYAL ROOM Columbus City Blues Festival Night Two

SHUGA JAZZ BISTRO Doctor Funk, 8:30 pm, free

SKYLARK CAFE & CLUB Wayne Alan, Cannon Canyon, guests

O SLIM'S LAST CHANCE The Valley, Cody Foster Army, Stereo Creeps, Kings of Cavalier, 9 pm

STUDIO SEVEN

Bongzilla, Graves at Sea, Darkmysticwoods

TIM'S TAVERN Tom Price

Desert Classic, the Riffbrokers, 9 pm, \$7

TRACTOR TAVERN Blackie

O THE TRIPLE DOOR THEATER Jr. Cadillac, 8 pm, \$20

TULALIP RESORT CASINO the Band Perry, 7 pm, \$55-\$110

VARIOUS LOCATIONS 2015 Pizza Crawl:

VERMILLION Pad Pushers: Guests, 9 pm, free

O VICTORY LOUNGE The Ballantynes, the Nopes, Bad Motivators, 9 pm, \$8

VITO'S RESTAURANT & LOUNGE Danny Quintero, the Tarantellas, 6 pm, free

O WHITMAN COLLEGE Stopover Festival: Foo Fighters, Mumford & Sons, the Flaming Lips, guests, \$199

JAZZ

BRASS TACKS Triangular

O EGAN'S JAM HOUSE C.J. MacDuffee, Nova Devone, 7 pm; Tim Carson, 9 pm, \$15

O G. DONNALSON'S Kareem Kandi

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SEAMONSTER Jacques Willis, Horse and Tiger, 8 pm, free

O SERAFINA Sue Nixon Quartet, 9 pm, free

O TULA'S Susan Pascal Quartet, 7:30 pm, \$16

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BALLROOM Sinful Saturdays

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Saturdays

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CHOP SUEY Dance Yourself Clean

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II: The Wrath of the Bun: Bankie Phones, Lord Phatrick
LO-FI SNAP 90s Dance Party
MERCURY Machineries of Joy: DJ Hana Solo, \$5
MONKEY LOFT Summer Saturday 12 Hour Parties
NEIGHBOURS Powermix: DJ Randy Schlager
OZZIE'S DJ Night: Guests, 9 pm, free
PONY Meat: Amateur Youth, Dee Jay Jack
R PLACE Therapy Saturday: DJ Flo'w
RE-BAR Ceremony
RUNWAY CAFE DJ David N, free
THERAPY LOUNGE This Modern Love: Guests
TRINITY Saturdays at Trinity

CLASSICAL
O MCCAW HALL Nabucco: Seattle Opera, \$25-\$250
O ST. AUGUSTINE'S IN-THE-WOODS Concerto, concerto!: Guests, 7:30 pm, \$10/\$20

SUN 8/16

LIVE
BLUE MOON TAVERN The Teardrop Trio, Pete Irving, Intuitive Compass, 9 pm
* CAFE RACER The Racer Sessions, 7:30 pm, free
COMEDY UNDERGROUND Roni Lee, Merrilee Rush, Susie Garcia Orchestra, guests, 7 pm, \$15
O CROCODILE the West, Purr Gato, the Jesus Rehab
O EL CORAZON Mrs. Skannotto, Among Criminals, guests
* O HELSING JUNCTION FARM Helsing Junction Farm and K Records Annual Sleepover
HIGH DIVE AC Music, 8 pm, \$6
KELLS Liam Gallagher
THE KRAKEN BAR & LOUNGE Listen Lady, City Mouse, Chris Crusher, 9 pm
LITTLE RED HEN Open Mic
LO-FI Slow White, Paz, 9 pm
O MATRIX COFFEEHOUSE 20th Anniversary Celebration
O THE ROYAL ROOM Columbia City Blues Festival Night Three: Guests, 5 pm, \$8/\$10
O THE SHOWBOX Dawes, Blake Mills, 8:30 pm, \$25/\$28
SKYLARK CAFE & CLUB Mister Master, Waking Things, the Swangos, 9 pm, \$5
O STUDIO SEVEN The Talkative One & Kloe, Mo Bandz, Critical, guests, 6:45 pm, \$11
SUBSTATION Patrick Galactic, Shane Palko & Jon Kohen, Spencer Carlson, 8 pm
SUNSET TAVERN Have Gun Will Travel, Garrett Klahn, 8 pm, \$8
TIM'S TAVERN Kirsten Silva's Seattle Songwriter Showcase: Guests
* O VOLUNTEER PARK Vibrations 2015
O WOODLAND PARK ZOO Trampled by Turtles, the Devil Makes Three, 6 pm, \$32.50

JAZZ
THE ANGRY BEAVER The Beaver Sessions: Guests, free
DARRELL'S TAVERN Sunday Night Jazz Jam: Guests, free
O JAZZ ALLEY Manhattan Transfer, \$44.50
SEAMONSTER Minami and the Cyclophones, 7 pm, free
* O TULA'S Jim Cutler Wright Orchestra, 7:30 pm, \$8
* VITO'S RESTAURANT & LOUNGE Ruby Bishop, 6 pm, free; the Ron Weinstein Trio, 9:30 pm, free

DJ

BALTIC ROOM Resurrection Sundays
CONTOUR Broken Grooves CORBU LOUNGE Salsa Sundays
NECTAR Coast 2 Coast Live Interactive Showcase
NEIGHBOURS Noche Latina: DJ Luis, DJ Polo
PONY TeaDance
R PLACE Homo Hop
* RE-BAR Flammable
* REVOLVER BAR Jazz Brunch

CLASSICAL
O GREENBANK FARM Bach Cantatas: Guests, 2 pm, \$10/\$20
* O MCCAW HALL Nabucco: Seattle Opera, \$25-\$250
* O ST. MARK'S

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WEEKLY EVENTS

SPOTLIGHT ON

LIVE SWING
CASEY MACGILL ORCHESTRA

Join Casey on Aug 16 for a fabulous night of Swing dancing! Part of the Seattle Lindy Exchange weekend.

LIVE BACHATA
JOAN SORIANO "EL DUQUE"

Join international Bachata star, Joan Soriano, on Aug 28 for a sensual night of Bachata! Intro lesson prior.

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THINGS TO DO

CATHEDRAL Compline
Choir, 9:30 pm, free

MON 8/17

LIVE

88 KEYS Blues On Tap
© AMERICANA Open Mic
CAPITOL CIDER
EntreMundos
CONOR BYRNE Bluegrass Jam

© EL CORAZON Author, Belle Noire, Destination Unknown, guests, 7:30 pm, \$8/\$10

HIGHLINE The Bog Hoppers, Brian Fragment, Rock'n Roll Suicides, Jo Jo Jupiter, \$7

KELLS Liam Gallagher
MOLLY MAGUIRES Open Mic

RE-BAR Monster Planet
SUBSTATION Open Mic: Guests

SUNSET TAVERN Sun Dummy, Shayna Rain and the Part Time Models, Caveman Ego

TRIPLE DOOR MUSICQUARIUM LOUNGE Crossrhythm Sessions, 9 pm, free
WATERFRONT PARK Allison Shirk

JAZZ

THE ROYAL ROOM Royal Room Collective Music Ensemble
SEAMONSTER Ari Joshua

© TULA'S The Jazz Misfits, 7:30 pm, \$5

DJ

BALTIC ROOM Jam Jam
★ BAR SUE Motown on Mondays
★ THE HIDEOUT Industry Standard: Guests, free
★ MOE BAR Moe Bar Monday

TUE 8/18

LIVE

CAFE RACER Jacobs Posse
© CHIHULY GARDEN AND GLASS Matty and Mikey, 6 pm, \$19-\$23
COLUMBIA CITY THEATER The Best Open Mic Ever
CONOR BYRNE Country Dancing Night: 9 pm

Re-bar
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FRI 8/14 AUG 2015

BUMPI
The best and brightest young selectors the PNW has to offer, alongside your favorites who have been steadily bending the rules and pushing boundaries for years. Featuring Justin Hartinger and Ainsley with Kuma, Xan Lucero, and Mikey Mars // 10pm \$5

SAT 8/15

CEREMONY presents TIME WARP
The best of the 70s, 80s, 90s, and beyond. We take requests, what do YOU want to hear? With Evan Blackstone and Chance Green // 10pm \$5

SUN 8/16

FLAMMABLE
The West Coast's longest running house night! Featuring DJ Diz With Brian Lyons and Wesley Holmes // 10pm \$8

MON 8/17

MONSTER PLANET
Freaky found footage festivities with a live electronic score and rotating cast of musicians. Visuals by Killing Frenzy. Movies provided by Scarecrow Video Featuring Retrig, Chris Moon, Halo Refuser, Naturebot, Leave Trace, and more. // 9pm Free

FRI 8/14 - SAT 8/15

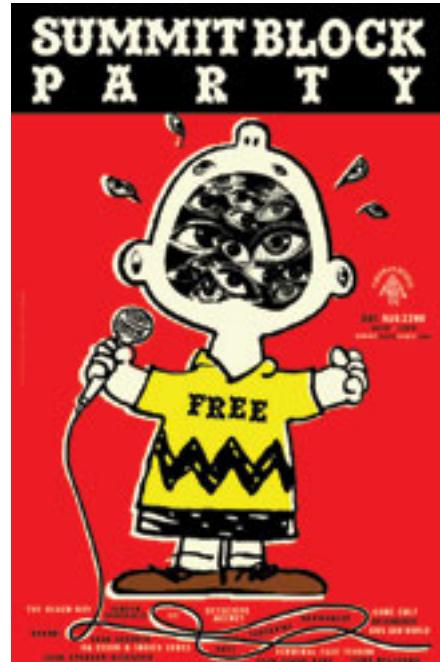
HOT MESS by Blonde Ambition Burlesque. Sexy, sticky, salty, and oh so sweet. Seattle's brightest stars making the HOTTEST messes. An evening of rarely seen burlesque acts featuring whipped cream, glitter, paint, blood, beer, and beyond. Get in. Get wet. Get wild. Featuring Heidi Von Haught, Randi Rascal, Edie Van Glam, and more! // 7pm Doors 7:30pm Show \$15-\$35 Gen. Adm. - VIP Splash Zone

TUE 8/18

SEATTLE POETRY SLAM
Seattle's Longest Running Weekly Show! A competition of performance poets judged by randomly picked members of the audience. 8pm Sign ups / 830pm Open Mic \$5

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POSTER OF THE WEEK



Sure, Shogo Ota does a pretty mean Charles Schulz, but what I really love about this poster is the creepy, creepy eyeballs. See more at tiremanstudio.com.

AARON HUFFMAN

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SHOWBOX AND TRACTOR TAVERN PRESENT
DAWES
8/16 with BLAKE MILLS 8:30 PM

SHOWBOX AND KEXP PRESENT
MISTERWIVES
8/19 with HANDSOME GHOST 8:30 PM

SHOWBOX AND KEXP PRESENT
FAILURE
8/28 8PM

SHOWBOX AND TRACTOR TAVERN PRESENT
EAGLES OF DEATH METAL
9/2 8PM

SHOWBOX AND KEXP PRESENT
THE PSYCHEDELIC FURS + THE CHURCH
9/3 8:30 PM

SHOWBOX AND CAPITOL HILL BLOCK PARTY PRESENT
MACHINE GUN KELLY
9/8 with KING LOS 8:30 PM

SHOWBOX AND CAPITOL HILL BLOCK PARTY PRESENT
OLD 97'S
9/13 with SAM NOURALLAH 8:30 PM

SHOWBOX AND CAPITOL HILL BLOCK PARTY PRESENT
RATATAT
9/17 8PM

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HUM MINERAL
FALL TOUR 2015 TUE SEP 22 8PM DOORS ALL AGES BAR REFRESHES ID

Uncle Acid & The Deadbeats
SAT SEP 26 8PM DOORS ALL AGES BAR REFRESHES ID
RUBY THE HATCHET & ECSTATIC VISION

WELCOME TO THE UNDERGROUND
BLAZE
TWIZZED
MON SEP 28 8PM DOORS ALL AGES BAR REFRESHES ID

BEING AS AN OCEAN
MAJOR LEAGUE & ISLES
WED SEP 30 8PM DOORS ALL AGES BAR REFRESHES ID
CASCADE TICKETS

STRAY FROM THE PATH
COMEBACK KID

COMING SOON: ELUVEITIE / EPICA / MARTY FRIEDMAN / MURS / LYDIA / GHOST / ROGER CLYNE & THE PEACEMAKERS / SEETHER / PARKWAY DRIVE / THE BLACK DAHLIA MURDER / CIRCA SURVIVE / CITH AND COLOUR

Suicide Girls
BLACKHEART BURLESQUE
SAT SEP 19 8PM DOORS ALL AGES BAR REFRESHES ID

Over Kill
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8/23 with DOROTHY 8PM

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10/22 8PM

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THIEVERY CORPORATION
9/27 with SHAPRECE 8PM

CREATURE CARNIVAL TOUR
BEATS ANTIQUE
10/31 8PM

ANDREW MCMAHON IN THE WILDERNESS + NEW POLITICS
10/13 with THE GRISWOLDS + LOLO 7PM

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STURGILL SIMPSON
11/13 with BILLY WAYNE DAVIS 8:30 PM

TECH N9NE
with KRIZZ KALIKO + KNOTHEAD + NEEMA
10/18 8PM

THE CULT + PRIMAL SCREAM
11/14 8PM

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& OTHER FACTS YOU DIDN'T KNOW ABOUT THE KING'S FINAL YEARS

A DEATH-DAY ANNIVERSARY COMMEMORATIVE
BY MARTI JONJAK (TEXT) AND SETH GOODKIND (ART)



Elvis at Rest

- Elvis was 5'11" and at his death weighed around 225 pounds.
- He was uncircumcised.
- During the revival attempt, emergency room staff had to shatter Elvis's front teeth to accommodate a tube that slid down the throat and opened the airway.
- His second and third toes webbed together. He called them his "twin toes."

Using a miniature camera he'd smuggled into the funeral, Elvis's cousin photographed the King in his casket and quietly sold the image to the *National Enquirer*. This cover feature would result in their best-selling issue ever.

Elvis at Play

- All his shoes had lifts, even his house slippers.
- His favorite brand of cigars was Roi-Tan.
- His last meal was peach ice cream and Chips Ahoy cookies.

Elvis spent his final moments in the master bathroom studying a book. Some say it was about the Shroud of Turin. It was actually Betty Bethards's *Sex and Psychic Energy*, which correlated carnal positions to zodiac signs, using extremely graphic illustrations.

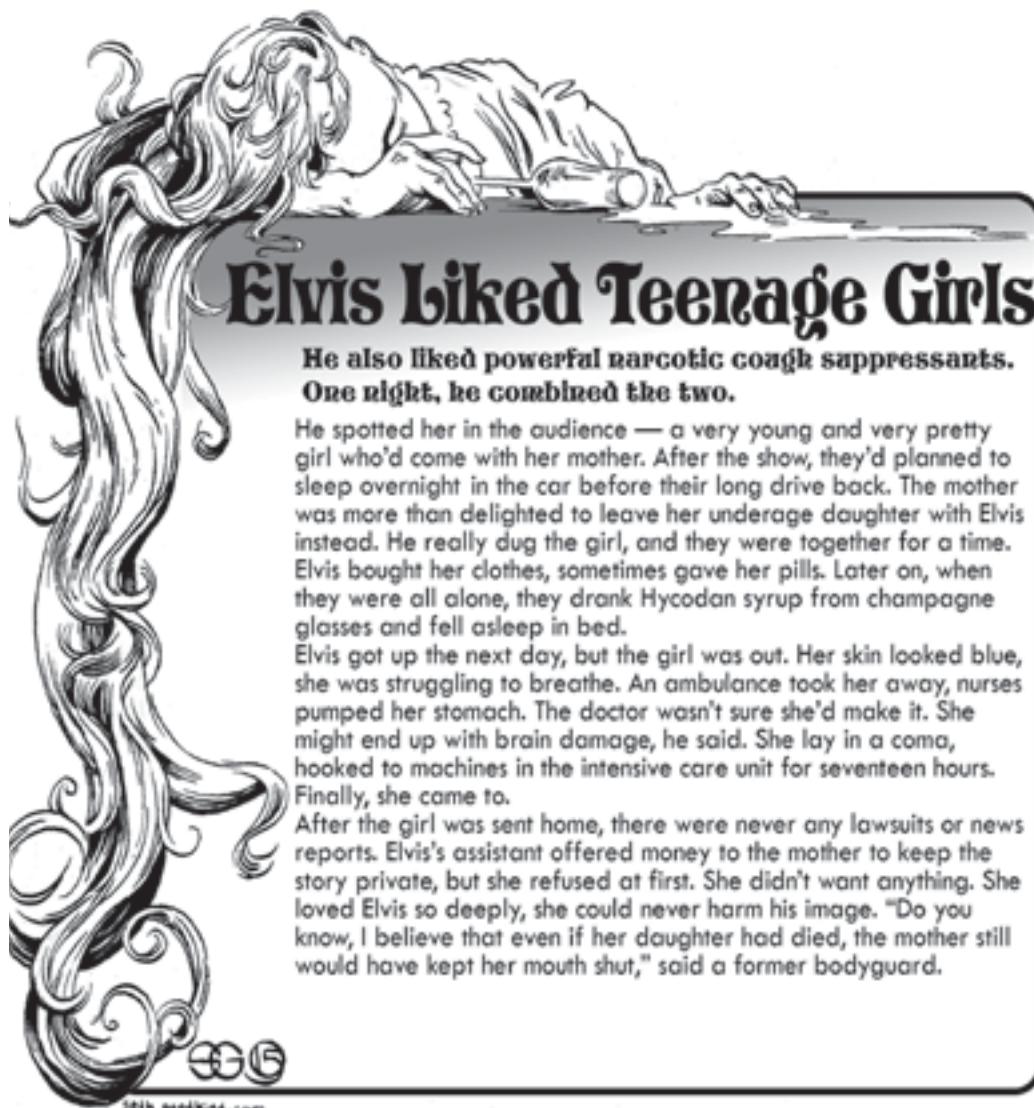


© SETH GOODKIND 2015

Elvis at Work

- Elvis wore Band-Aids on his fingers so fans couldn't pull his rings off.
- He carried a tiny Derringer pistol in his boot everywhere he went, even onstage.
- Elvis girded his belly with ordinary Saran Wrap, bringing shape and melting off fat.

Once at the Las Vegas Hilton, a bleary Elvis interrupted his show and performed a solo karate demonstration. It was unrehearsed and went on for a half hour. People in the audience "were walking out all over the place," said a former bodyguard.



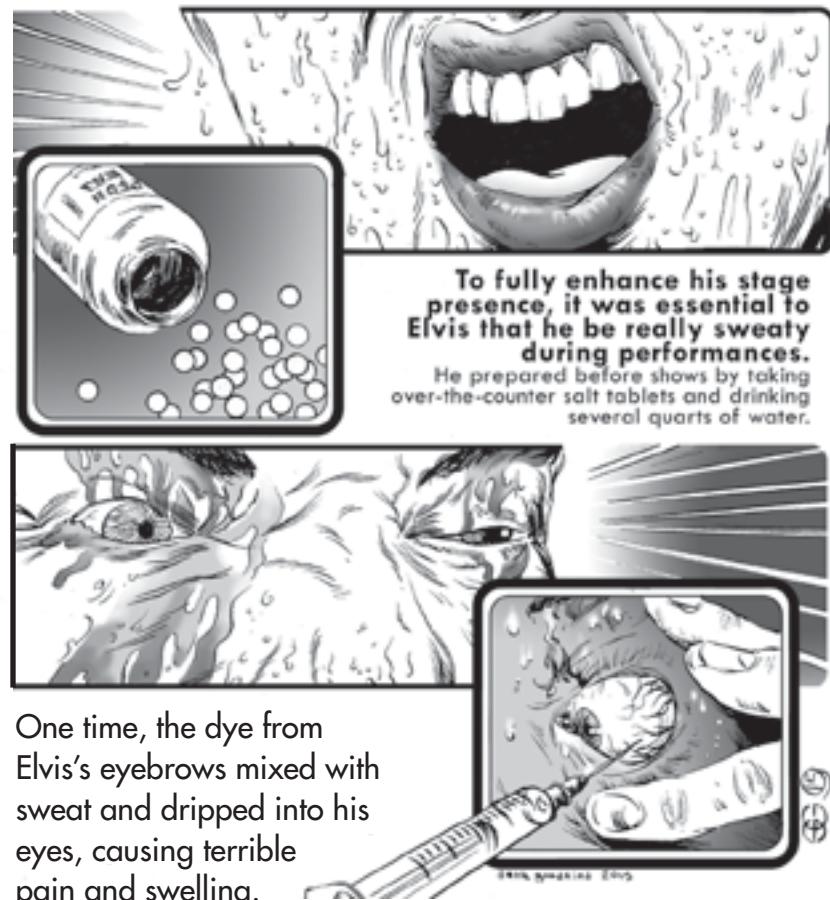
Elvis Liked Teenage Girls

He also liked powerful narcotic cough suppressants. One night, he combined the two.

He spotted her in the audience — a very young and very pretty girl who'd come with her mother. After the show, they'd planned to sleep overnight in the car before their long drive back. The mother was more than delighted to leave her underage daughter with Elvis instead. He really dug the girl, and they were together for a time. Elvis bought her clothes, sometimes gave her pills. Later on, when they were all alone, they drank Hycodan syrup from champagne glasses and fell asleep in bed.

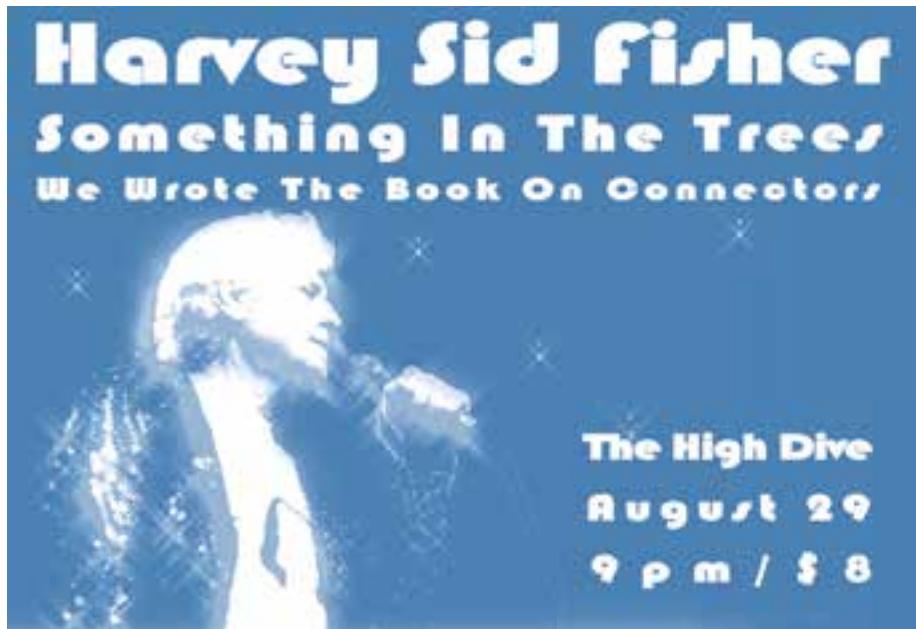
Elvis got up the next day, but the girl was out. Her skin looked blue, she was struggling to breathe. An ambulance took her away, nurses pumped her stomach. The doctor wasn't sure she'd make it. She might end up with brain damage, he said. She lay in a coma, hooked to machines in the intensive care unit for seventeen hours. Finally, she came to.

Finally, she came to. After the girl was sent home, there were never any lawsuits or news reports. Elvis's assistant offered money to the mother to keep the story private, but she refused at first. She didn't want anything. She loved Elvis so deeply, she could never harm his image. "Do you know, I believe that even if her daughter had died, the mother still would have kept her mouth shut," said a former bodyguard.



One time, the dye from Elvis's eyebrows mixed with sweat and dripped into his eyes, causing terrible pain and swelling.

When the pressure became too dangerous, a doctor injected a shot of cortisone directly into Elvis's eyeball.



How-Mo-Lo-Can-Lo-Mo-go?! Lo-Mo Mondays!

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By attending, you are agreeing to bring any needed medical recording device and/or the theaters medical supplies. Theaters are not responsible for any medical emergency that may occur. Please be sure to let your doctor know about the movie and any possible side effects it may have on your health.

REMEMBER: This movie is not for children under 12. It is for adults only. Please use additional time before the hospital, if you are unsure of your tolerance of strenuous physical activity of hours or days prior to the screening.

IN THEATERS AUGUST 21

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FRIDAY 8/21 **TITLE FIGHT**
SHOOK ONES

SATURDAY 8/22 NEUMOS & D2026 PRESENT
THE WEATHER
BLACK WHALES + NAVVI

MONDAY 8/24 & TUESDAY 8/25
TWIN SHADOW - NIGHT RALLY TOUR
LANY

WEDNESDAY 8/26 **PENTAGRAM**
ELECTRIC CITIZEN + SKELATOR

THURSDAY 8/27 **SCHARPLING & WURSTER**

SUNDAY 9/6 **CULT OF LUNA**
MINSK + SUBROSA + BREAG NAOFA

TUESDAY 9/8 **TOKYO POLICE CLUB**

WEDNESDAY 9/9 **JACKIE GREENE**
LAUREN SHERA

TUESDAY 9/29 **CHELSEA WOLFE**
WOVENHAND

BARBOZA

THURSDAY 8/13 **NO DUH! 90'S DANCE PARTY**

SATURDAY 8/15 **LONG DARK MOON**
SKATES! + TRICK CANDLES

WEDNESDAY 8/19 **THE BLACK RYDER**
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8/14 Wrinkles • 8/18 SURPRISE JK POP! PARTY! • 8/21 Cayucas • 8/22 Mutoid Man • 8/28 Drake vs. Kanye • 8/28 Ducktails • 8/29 Pink Party Prime 7 • 8/29 Jenny Hval • 9/1 Diet Cig • 9/5 Ensemble Mik Nawooj • 9/11 Bootie Seattle • 9/11 The Cribs • 9/12 AMDEF • 9/12 Life as Cinema • 9/14 Sage Francis • 9/16 Teen Daze • 9/17 Superhumanoids • 9/17 The Chameleons Vox • 9/18 Pure Bathing Culture • 9/18 Man Man • 9/19 Say Lou Lou • 9/20 The Lighthouse and the Whaler • 9/20 Toro y Moi • 9/21 Coeur De Pirate • 9/23 Eluveitie + Epica



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SAT AUGUST 15TH

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DEATHLY PLAZA
MON SEPTEMBER 21ST

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REVENGE
MOR
FACTION ONE
SAT OCTOBER 3RD

CARIFEX
LUNA WATERS
PROMETHEUS
SUN OCTOBER 11TH

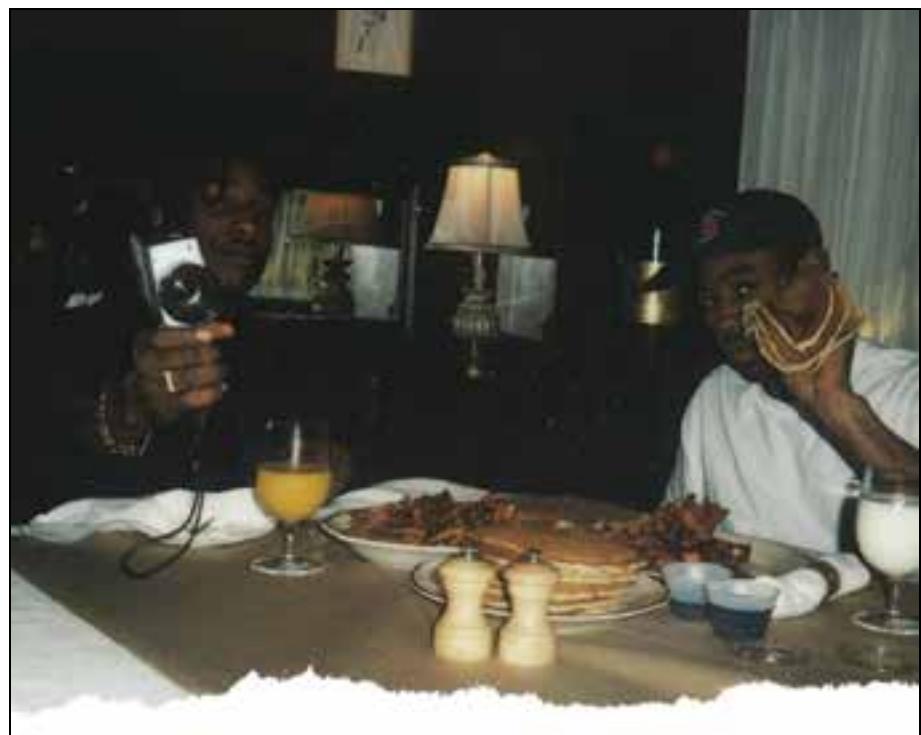
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UP & COMING

9/12 ROBO GIRLS 9/18 RORSCHAT TEST 10/17 TREMONTI & TRIVIUM 10/18 ESCAPE THE FATE / A SKYLIT DRIVE / SWORN IN 10/22 LOUDNESS 10/27 VITAL REMAINS 10/28 KATAKLYSM / BELPHEGOR 10/30 A VERY OZZY HALLOWEEN 10/31 SANCTUARY 11/18 THE MISFITS @ SHOWBOX SODO 11/17 BLIND GUARDIAN / GRAVE DIGGER

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8/14 FRIDAY		Synchronize in association with Bassdrop Music Presents: Thriftworks Mat the Alien, Soulular, Lotus Drops All Ages
8/15 SATURDAY		The Crocodile, ReignCity, & PDA Lounge Present: Berner "The Cookies or Better Tour" Demrick, J Hornay, Anonymous That Dude All Ages
8/16 SUNDAY		Cavigold Records Presents: LOTUS CRUSH ft. Terry McDermott + Peter Klett & Scott Mercado Craig John Davidson, Richie Aldente, Kristin Palmer All Ages
8/19 WEDNESDAY		Epic Rap Battles Of History w/ Live Band Jackpot Golden Boys All Ages
8/22 SATURDAY		The Crocodile & Abbey Arts Present: Six Organs Of Admittance @ Fremont Abbey Alicia Amiri All Ages
8/22 SATURDAY		Layne Staley Tribute Jar of Flies (Alice in Chains Tribute), Outshined (Soundgarden & Temple of the Dog Tribute), Poottana Play For Money (Nirvana Tribute) All Ages

FEATURED



Sat. 10/3
ASH



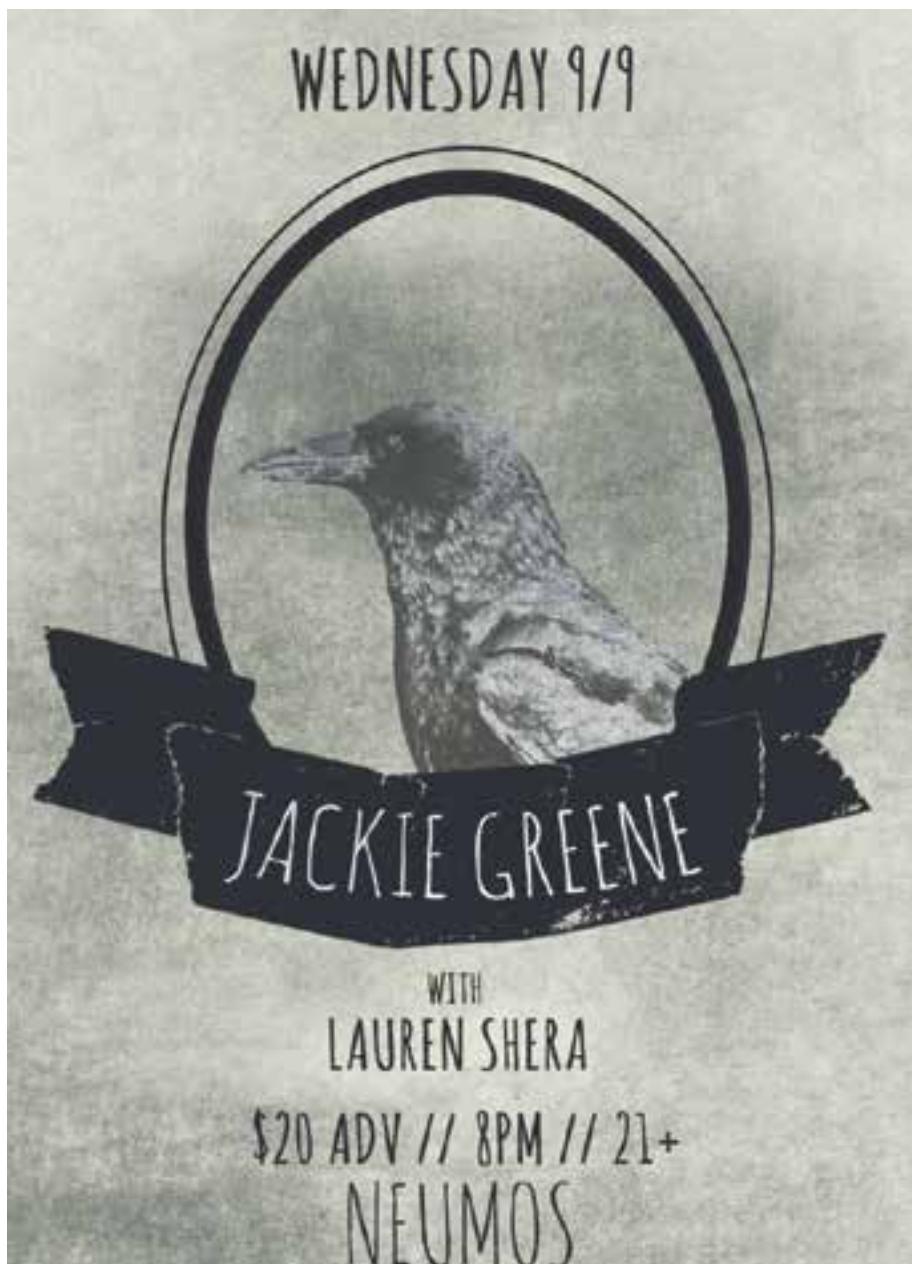
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MY PHILOSOPHY

A WEEKLY COLUMN ABOUT HIPHOP AND CULTURE



All the Shit, All the Stuff

BY LARRY MIZELL, JR.

Things I enjoyed more than *Dr. Dre's Compton: A Soundtrack by Dre*:

- Last week's Rethuglican debate. Fly, Donald Trump! You're a walking crazy-thermometer for white America, you piece of shit.

- Literally everything else Dr. Dre has ever done (especially finally admitting that *Detox* is never coming out).

- YG's "Twist My Fingaz."

On the aforementioned "Fingaz," YG recounts getting shot outside the studio, stanches the flow of fake Bloods, and brags

Fly, Donald Trump!
You're a walking
crazy-thermometer
for white America, you
piece of shit.

laid-back menace-funk that Dre practically invented. To paraphrase *Spekulation: from 187 to undercover cop*. (And if we're still mad about rappers with ghostwriters, at least **Drake** manages to sound natural saying his lines.)

To (town) business: Seward Park-bred MC turned New York factor **Aaron Cohen** hits home at Barboza on Wednesday, August 12, **Silas Blak** headlines the next **Home Slice** at the Croc on Thursday, August 13, and **ATL** goes very ham at Showbox Sodo with **Yung Rich Nationals Migos** and neo-crunk rap moralist **OG Maco** on Friday, August 14. The Bay Area's inventor of Girl Scout Cookies, **Berner**, hits the Croc on Saturday, August 15—expect some material from the excellent *Drought Season 3*, the latest installment in the

collab series with the late great **Jacka** (MIP).

Now, as much as Capitol Hill's pride-painted crosswalks were slyly meant to hip the New Pike Street scum to where they were, those DIY RBG crosswalks in the CD—shout-out to **United Hood Movement** and all the folks who did that—should be allowed to rock. But since they weren't city-authorized (and paid out the ass for), they're apparently a bit of a controversy. I fully expect SDOT to move in and apply a fresh coat of glossiest white, and maybe add an #AllLivesMatter, but they say they're planning to make those red, black, and green stripes permanent.

Moral: You absolutely have to speak up, act out, and fuck up the program or things will simply proceed as usual. (In the words of **Run the Jewels**: "Riots work.") All this shit belongs to the Duwamish, anyway—even though the federal government has recently declined to recognize them as a tribe.

That earthquake will be well deserved. ■



AARON COHEN Plays
Barboza on Wednesday,
August 12.

Compare that to *Compton*, which, despite some nice hooks, beats, and guests (especially **Anderson Paak**), smacks too much of the high-tech, hermetically sealed melodrama of an **Eminem** album—**WHY ARE WE YELLING?**—and too little of the creeping

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ottmar liebert & luna negra

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jr cadillac

SUN/AUGUST 16 • 7PM
sea gals calendar unveiling party

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ART



COURTESY OF THE ARTIST AND CULLOM GALLERY

KICK ASS By Robert Hardgrave.

How to Make a *Kick Ass* Painting

Artist Robert Hardgrave Shares the Recipe for His Dazzling *Out of Sight* Piece

BY JEN GRAVES

At the big local show responding to the big Seattle Art Fair earlier this month, there was a big work of art named *Kick Ass*. Just like it sounded, it was ambitious; it stretched 12 feet long and stood 6 feet tall, swallowing an entire wall. But it was also attractively subtle. It was a picture of various things, but you couldn't quite make out what they were, or how exactly they appeared there. It was like an archaeological discovery. The medium, listed on the wall label, was "collage, toner transfer on panel."

This did not answer many questions.

So I asked Robert Hardgrave, the Seattle artist who made this chest of hieroglyphic treasures, to tell me how *Kick Ass* came into being. Among other things, I discovered that Hardgrave has a Xerox machine of his own, a habit of hiding penises in pictures just to see if people are paying attention (there is not one in *Kick Ass*), and the mental ability to envision complex designs frontward and backward as well as in positive and negative.

This recipe took about three weeks.

1. Using fine-point Sharpies and acrylic paint, he created elaborate doodles on paper.

He took those pages to his Xerox machine and copied them every way he could think of—reversing images, printing images atop each other, running one print through multiple times to gather shadows and noise. (Hardgrave pumps out drawings and copies constantly. For a large collage, he chooses from a cache of thousands; there is no pre-planned theme.)

2. Gluing together OfficeMax's biggest pieces of paper (three by six feet) covered in toner, he created a single black surface measuring 12 by 6 feet. He hung that sheet on the wall and began cutting out his prints and attaching the Xeroxes to the paper, building the collage intuitively, by feel.

3. When particular areas felt wrong, he cut them out or colored over them with a pencil (this would prevent them from being transferred later). He added lines by folding and scoring toner-covered paper.

4. Slicing into the finished collage with an X-acto knife, he reduced it to puzzle pieces. He numbered the back of each piece and arranged them in a chevron pattern.

5. He painted a wood panel the same size as the collage. The painting had the same

sort of shapes and forms and fields of color that appear in his drawings, but this without outlines and in light colors—blues, greens, yellows, and pinks. He let the painting dry.

6. Onto the surface of the dry painting, he reassembled the collage facedown, placing each piece according to its number, using a coating of clear acrylic polymer as glue. Overnight, the acrylic in the toner on the collage transferred to the acrylic painting, through basic acrylic-to-acrylic bonding.

with paint. He worked slowly and tentatively, careful not to overpower the collage images while adding the excitement of painting. He used matte acrylic and Flashe vinyl paint, in order to create chalky textures that would contrast with the shiny plastic of the transferred toner.

9. With whatever paint was left on his brush after he finished with a color, he created a stripy upper border at the top edge of the panel along the way.

The most laborious part—this took three days—was scraping away the paper of the collaged prints so that only the dark toner images remained. Hardgrave used a kitchen sponge, rough side.

Anything dark in the Xeroxes switched over so it was now on the surface of the painting, in reverse.

7. The most laborious part—this took three days—was scraping away the paper of the collaged prints so that only the dark toner images remained. Hardgrave used a kitchen sponge, rough side.

8. Hardgrave took to the finished transfer

10. He stepped back and gauged the overall design. He cut away or added transfers. He painted over problematic areas. At one point, he stepped back, looked, and saw nothing else that needed doing. He recognized shapes he'd left in there, like feet, and Elvis in profile, and a house from Tatooine. Without knowing why, or exactly what he had made, he was satisfied. *Kick Ass* was done. ■



Ivan Doig Tribute

Tuesday, August 18 at 7pm

Join us as we celebrate Ivan's life and last novel. Local authors Jonathan Evison, Garth Stein & Stephanie Kallos will read from *Last Bus to Wisdom* and share their memories of this iconic and beloved Northwest author.

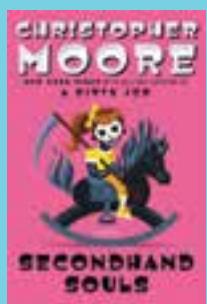


Janice P. Nimura

Daughters of the Samurai: A Journey from East to West and Back

(W.W. Norton) Tuesday, August 25 at 7pm

In 1871, five young girls were sent by the Japanese government to the United States. Their mission: learn Western ways and return to help nurture a new generation of enlightened men to lead Japan. Based on in-depth archival research in Japan and in the United States, *Daughters of the Samurai* is a fascinating look at an extraordinary historical moment.



Christopher Moore
Secondhand Souls

(Harper Collins)

Wednesday, August 26 at 7pm

Receive a PRIORITY SIGNING LINE TICKET with your purchase of *Secondhand Souls* at TPB. Something really strange is happening in the City by the Bay. People are dying, but their souls are not being collected. The souls of the dead are mysteriously disappearing in Christopher Moore's delightfully funny sequel to *A Dirty Job*.



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BOOKS

Ryan Boudinot's *The Octopus Rises* Is Pedestrian Sci-Fi Blahness

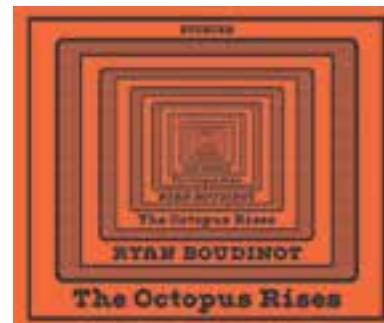
For a Writer Who Talks a Big Game, These Stories Show Only Modest Talent—but the Book Looks Great!

BY RICH SMITH

Ryan Boudinot has done many things to showcase the prestige and excellence of Seattle literature, but writing *The Octopus Rises* was not one of those things. *The Octopus Rises* is a collection of merely competent, semi-humorous *Twilight Zone*-like short stories. Like that TV show, almost every story is fueled by a Premise. A big "What if..." For instance, "The End of Bert and Ernie" asks readers to imagine "What if... Bert and Ernie were a gay couple?" Another story, "Chopsticks," asks "What if... cats were actually on drugs?" Another story, "Bleeding Man and Wounded Deer," asks "What if... someone was just a regular guy who worked a boring office job, but was constantly bleeding from stab wounds, all while embodying the old trope of a flawed hunter pursuing a woman?" Sure, most stories have a Premise, but many of Boudinot's premises are clichéd or sound like "an idea for a story." A few more example Premises from this book: What if one of the guys at work were actually a robot? What if my favorite band stayed at my parents' house?

There's nothing inherently bad about having premises that are clichés—there is some truth to a cliché—it's just very risky because it locates the tension outside the bounds of the story. The tension isn't located in the relationships between the characters, but rather in the reader's anxiety about whether Boudinot is going to embarrass himself by actually realizing a story about Nature reclaiming an office building via invisible fairies. Coming to the end of some of the better stories feels less like a literary event and more like a physical relief: Hoo-wee! I thought he was gonna fuck that one up! But in the not-so-good stories, he does embarrass himself. Many of those stories snap shut prematurely, or choose a half-assed, blithe closure, e.g., "And then they fucked."

The other risk of working with Premises is monotony. And, in fact, five of the 12 stories are essentially the same. An overconfident, brassy dude-figure faces a problem. At some point, he meets a woman. Sometimes that woman is a robot woman, sometimes she's a deer woman, sometimes she's a woman woman. In any case, this woman doesn't help him solve his problem, and then either they have sex or they don't. Jacob Covey, the book designer, illustrates each story in a different way, using different typefaces and drawings that often align with the theme or general vibe of the story, but this ends up highlighting the fact that the stories themselves are repetitive. I start to wonder: Why can't the stories be as diverse in style, structure, and approach as the illustrations that accompany them? More on that later.



Ryan Boudinot
Mon Aug 17, Elliott Bay Book
Company, 7 pm, free

which is the move Raymond Chandler parodies to great effect in a famous letter to his agent: "I cocked the timejector in secondary and waded through the bright blue manda grass. My breath froze into pink pretzels." As his sign-off, Chandler writes: "They pay brisk money for this crap?" Boudinot isn't that wild, but many of the sci-fi stories in here perpetuate the idea that the genre is just a bunch of predictable stories dressed up in astrosuits.

The book itself, however—the physical art object designed by Covey and published by Fantagraphics—is beautiful. Sometimes the relationship between the design and the story is awesome, as with that "Cardiology" story I mentioned earlier. The Premise is this: What if a city *actually* had a heart, and all the residents *actually* shared it, were *literally* connected to it to the extent that they need it to pump their blood for them? The title page displays a contour drawing of a heart with an artery extending from it. The drawing of the artery carries through on each page, a nice reminder that the reader is, in a way, sharing a heart with the book, with the characters in the story, with the author, and with the designer himself, which reinforces the central theme of the story, which is that we need other people to become independent. That's the kind of visual/textual/analytical nirvana you can reach with a collaboration like this. ■



FILM



PARIS IS BURNING It's the main event of *Legendary Children: Paris Is Burning & Beyond*, a free event at SAM.

Paris Is Still Burning

The Searing Documentary of 1980s Drag-Ball Culture Remains Complicated, Glorious, and Essential at 25

BY DAVID SCHMADER

For sheer density of vibrant life, few films compare with *Paris Is Burning*. Released in 1990, Jennie Livingston's documentary dives into the gay ball culture of Harlem, New York, in the late 1980s, getting up close and personal with a number of the scene's key individuals, who hold forth on their lives and art with the otherworldly self-possession of superstars, against a backdrop of intersected communities (poor, queer, and trans) ravaged by a raging AIDS crisis and eight years of pernicious Reagan-era neglect.

The result is a searing cultural documentary that explodes off the screen like a party, thanks primarily to the extensive, exhilarating footage of Harlem drag balls, where black and Latino gay men walk the runway in combination fashion shows/attitude battles to compete in a variety of costume-based categories.

Overflowing with sartorial extravagance, audience drama, and seriously innovative dance, these drag-ball sequences are designed to dazzle, and they do, but even these celebratory scenes are laced with sociological grit. (Among the runway categories: "Executive Realness," wherein strenuously ostracized queer men of color present themselves "in drag" as white Wall Street power brokers, complete with eyeglasses and briefcases, putting the warping power of white supremacy literally on parade.)

But Livingston protects herself against charges of cheap cultural tourism with in-depth interviews of the ball scene's magnetic stars and

strivers. These are people with richly performed personalities who've devoted themselves to making self-dramatization a meaningful art, and the riches that result from placing such effortlessly presentational, openhearted individuals before a camera are tremendous. I've long marveled at the precise eloquence of even the subjects' most offhand asides—if *Paris Is Burning* had a screenplay, its writer would've won an Oscar. Interviewees Pepper LaBeija, Willi Ninja, Octavia Saint Laurent, and Venus Xtravaganza hold forth with spontaneous proclamations of such wit, substance, and damning truth that you'll want to take notes. Best in show, forever: Dorian Corey's wise existential philosophizing and guided tour of ball culture's generational differences, Freddie Pendavis's star-making explications of mopping and stunts, and Junior LaBeija's pedantic ferocity as ball MC.

Of course, for the subjects, talking about ball culture means talking about their lives, how their glorious personas were born and exist in defiance of ferocious oppression, and how close to danger they live on a daily basis. (One of *Paris Is Burning*'s star subjects was murdered before the end of filming, and many more would be lost in the decade following the film's release.)

Despite this tragic dimension, the general effect of the film proved to be one of celebration, thanks in part to a closing montage that finds the film's huge-hearted survivors voguing for the camera and sends viewers out of the cinema on the wings of Cheryl Lynn's rapturous "Got to Be Real."

The celebratory aspect of *Paris Is Burning* has always been contentious. Does embracing the film as a celebration of life mean embracing the brutal facts of the subjects' lives as acceptable fuel for their fabulousness? Does the gaze of outsiders (especially white outsiders) turn the profound ritual of the drag ball into mere spectacle? Such sticky questions are made all the stickier by *Paris Is Burning*'s fraught relationship to race, with multiple subjects, in the words of writer bell hooks, "worship[ping] at the throne of whiteness." Scenes of white worship dot the film, from the aforementioned "Executive Realness" ball category to younger queens' idealization of white TV stars and supermodels to Venus Xtravaganza's widely quoted proclamation, "I want to be a rich, spoiled white girl."

The result is an extraordinary thing: a film about the effects of a racist society that's

explicitly flattering to white people. As hooks writes in her 1992 essay "Is Paris Burning?": "What could be more reassuring to a white public... than a documentary affirming that colonized, victimized, exploited, black folks are all too willing to be complicit in perpetuating the fantasy that ruling-class white culture is the quintessential site of unrestricted joy, freedom, power, and pleasure."

Legendary Children: Paris Is Burning & Beyond
Fri Aug 14, Seattle Art Museum,
6 pm, free with RSVP

for the film's—or, more precisely, the ball scene's—raw materials, which were soon exported all over American culture, from Madonna's "Vogue" to the ongoing reading and runway portions of *RuPaul's Drag Race*. In the film, the grim, incriminating facts are eclipsed by the subjects' profound fabulousness, which seems perfectly, spiritually just.

It's safe to assume each queen's precise traits—the magnetic mystique of Pepper LaBeija, the giddy hyperverbosity of Freddie Pendavis, the shamanic wisdom of Dorian Corey—were cultivated for the express purpose of conquering life's shit with style. Knowing that their triumphs are eternal via celluloid is a glorious thing.

If I've done my job correctly, you are now hungry to watch or rewatch *Paris Is Burning*, which makes it my pleasure to direct you to *Legendary Children: Paris Is Burning & Beyond*, a one-night event presented by Seattle Art Museum on Friday, August 14. Along with a public runway and "Vogue 101 Station," the night promises to give the spectacle some invaluable context, courtesy of Stephaun E. Wallace, founding father and executive director of the House of Blahnik, Inc., a national social organization devoted to supporting the house/ball community. Wallace also has his feet on the ground in Seattle's queer POC communities, working as community engagement officer for Fred Hutchinson Cancer Research Center's The Legacy Project to address the underrepresentation of minorities in HIV clinical trials.

Following a screening of the film, Wallace will lead an audience Q&A. The event offers a wealth of delights, including live performances by dancer/choreographer Dani Tirrell, singer/musician Okanomodé, and drag artistes Atasha Manila and Amora Dior Black, and music from DJ Reverend Dollars.

But don't miss the screening of the original document. Whether you've seen it once or 100 times, the movie never stops living. ■

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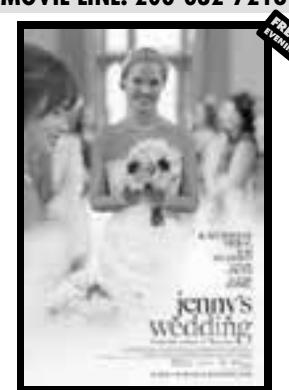
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Jackson's Catfish Corner Comes Full Circle

Terrell Jackson Has Revived His Grandparents' Beloved Restaurant in Rainier Valley—and He's Bringing It Back to the Central District

BY ANGELA GARBES

When Woodrow ("Woody") Jackson and his wife, Rosemary ("Rosie"), first opened Catfish Corner in the Central District in 1985, it wasn't entirely by choice. "I was a steelworker, but Bethlehem Steel shut down," said Woody, who grew up fishing with his grandfather on the Louisiana bayou. "The only thing I knew how to do was fry catfish."

The Jacksons started holding fish fries in their backyard on Beacon Hill. They were so popular that the family moved the operation to the front yard. When a space on the corner of Cherry Street and Martin Luther King Jr. Way became available, just a few blocks from where Woody first lived when he moved to Seattle, he knew what he needed to do.

"I told my wife, 'Let me put the catfish in there.'"

Over the next 24 years, Catfish Corner became a Seattle institution. Its workers included a rotating cast of members of Woody and Rosie's growing family. But after decades of hard work, the couple was ready to retire. In 2009, they sold the business to family friends who they believed could continue running it successfully. Unfortunately, it didn't work out that way, and after a few years, the restaurant abruptly closed in August of 2014. The city mourned.

Enter Terrell Jackson, Woody and Rosie's eldest grandson. Nickname: Catfish ("I didn't go to no school plays, no school dances, because I was always working at Catfish Corner"). Terrell was born the same year

his grandparents started their business, so when the restaurant shut down, he knew what he needed to do.

"I am the first grandson of Woodrow and Rosemary Jackson, the original owners of Catfish Corner," he said proudly. "I know all the recipes. I had to bring it back—the correct way, the way it's supposed to be run."

So this spring, Terrell started, like his grandfather, with outdoor fish fries—first in a tent outside a motorcycle club in Skyway, then in a parking lot by the Rainier Beach light-rail station. Since June, he and his family ("My wife, my mom, my brothers, my cousins—it's one big huge family affair") have been serving their deep-fried catfish and hush puppies (as well as red snapper and burgers) from a small but lively storefront in the Brighton neighborhood of Rainier Valley, in a little plaza that's also home to Karibu, an Ethiopian-owned barber shop, and Auto Fitness Detail, a hand car-washing business. (Fans of the original Catfish Corner, located just across the street from T-Bone's Hand Car Wash & Detailing, will find comfort in this fortuitous coincidence.)

But the greatest assurance that all is right in the world comes with the first bite of catfish—moist, flaky, and minerally sweet—that's lightly dredged in cornmeal and given a bath in hot oil. The recipe is the same one used by Woody's grandmother; there will never be a need to change it.



ALL IN THE FAMILY Terrell Jackson with his wife, Rachel, and daughter, Raymiah. "It's one big huge family affair," says Terrell.

While the Jacksons are not afraid to use spice, they wisely keep their signature dish simple. The fish, farm-raised in ponds in Mississippi, eat a grain-based diet that gives them a milder, sweeter flavor than their wild, river-bottom-dwelling counterparts. While it's hard for me to stray from my favorite order of bits and pups (\$6.95)—small nuggets of fillet served alongside four creamy, garlicky, beautifully brown hush puppies—I was delighted by a whole catfish dinner (\$11.25), which comes with the added bonus of a crunchy, oily tail, as well as soft bones from which you can suck little bits of juicy flesh. Every morsel was absolutely delicious.

Then there is the matter of Catfish Corner's tartar sauce, a glorious pink substance about which an entire article could be written. It's tangy, smoky, and spicy all at once, strangely un-tartar-like, and wholly addictive. It's entirely Rosie's creation.

"It has a lot of different spices in it, which makes the color unique," she said. "It's not just a white sauce with green pickles." Along with cayenne and dill, her recipe includes freshly diced onion and green pepper, which she said makes all the difference.

While Rosie's sauce inspires cultlike devotion, her husband remains resistant. "I'm a hot-sauce-and-vinegar man," he said simply.

Terrell hasn't changed anything about Catfish Corner besides the location. He's even running the same weekly specials his grandparents did. On Tuesdays, there's Cajun-style catfish (\$8.99): fillets rubbed with bright-red cayenne and paprika, then baked in the oven in a generous amount of butter. And on Wednesdays, there's another Louisiana specialty: seafood gumbo (\$12.95)—dark and deeply flavorful, thanks to a long-cooked roux, with plenty of chicken, sausage, and shrimp. Adding another layer of flavor are large pieces of cracked crab, still in their shells, from which you can slurp briny, rich liquid.

While Catfish Corner has only been in the building for two months, there's a familiar feeling of warmth and comfort to the place, including the old soul music that's usually

playing on the stereo. You can eat in the dining room, which also happens to be the car wash waiting area, but most people tend to eat outside, either in their cars with the windows rolled down or standing and talking to the men washing cars and sitting in the five or so chairs scattered throughout the parking lot.

While the new incarnation of Catfish Corner has been a success so far, Terrell isn't relaxing just yet. "What I've been doing for the last 60 days here ain't nothing compared to what my grandparents did the last 30 years," he said. "I got a lot more to go."

He meant it. When I met with the Jacksons, Terrell had just finalized plans to open another Jackson's Catfish Corner in a modern, 2,000-square-foot space at 23rd and Jackson. He hopes to have it open within the next six months. While it's a return to a familiar place, it also represents the family's future.

"We're doing it," he declared. "Catfish Corner is coming back to the Central District! We always said we would go back to

"Catfish Corner was there for 30 years, and my grandparents deserve to have one there forever."

that area, because that is our home. Catfish Corner was there for 30 years, and my grandparents deserve to have one there forever."

"I'm excited," said Woody in his Louisiana drawl, the words coming out of his mouth as slowly as sap from a tree. "And I don't get excited too easily."

As Terrell, Woody, and Rosie sat back beaming, I thought of the opening lines of the Isley Brothers' song "Footsteps in the Dark," which was playing when I stopped by Jackson's Catfish Corner a few days earlier: *Are we really sure? Can a love that lasted for so long still endure?*

The answer, thankfully, is yes. ■

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PERSON OF INTEREST



Shannon Perry

musician (Gazebos), tattoo artist, illustrator

Shannon Perry, photographed in her shop, Valentine's Tattoo Co., on Capitol Hill. PHOTO BY KELLY O / QUESTIONS BY SEAN NELSON

Given all your creative pursuits, is there one you consider your main thing?

Music is my favorite. I'm lucky that I get to do my second favorite [tattoo artist] as a job. You wouldn't want to do your favorite for a job. It would ruin it.

There's no delicate way to ask this: Is it true that you use nail polish to blacken your tooth?

It used to be nail polish, but my mother was worried about the formaldehyde. And I also worried that it was causing gum decay. This is better—it's wax.

Your look has become increasingly elaborate and striking, but you also seem a bit anxious about being stared at when you're not onstage. Are all your tattoos and wild curls meant as a mask or a magnet?

Both, actually. I feel guilty for being a visual affront to people, especially if I'm in some other part of town. But I made myself look like this out of a need to express myself exactly how I need to express myself. I try to feel compassion and patience for people, save for when they try to touch you... I have to do these things because I feel uncomfortable on earth. I'm sort of screaming into the void. ■

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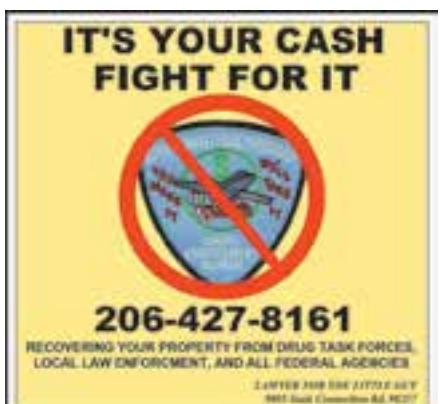
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